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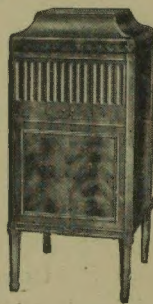
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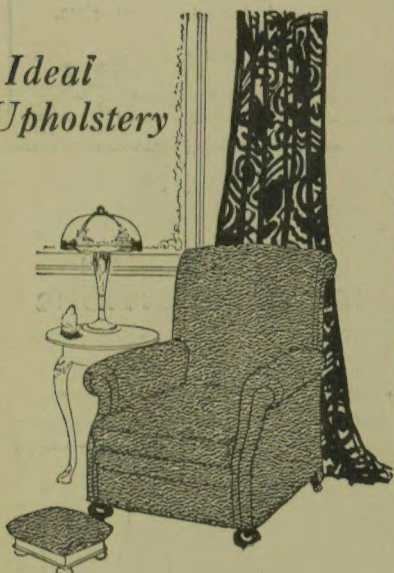
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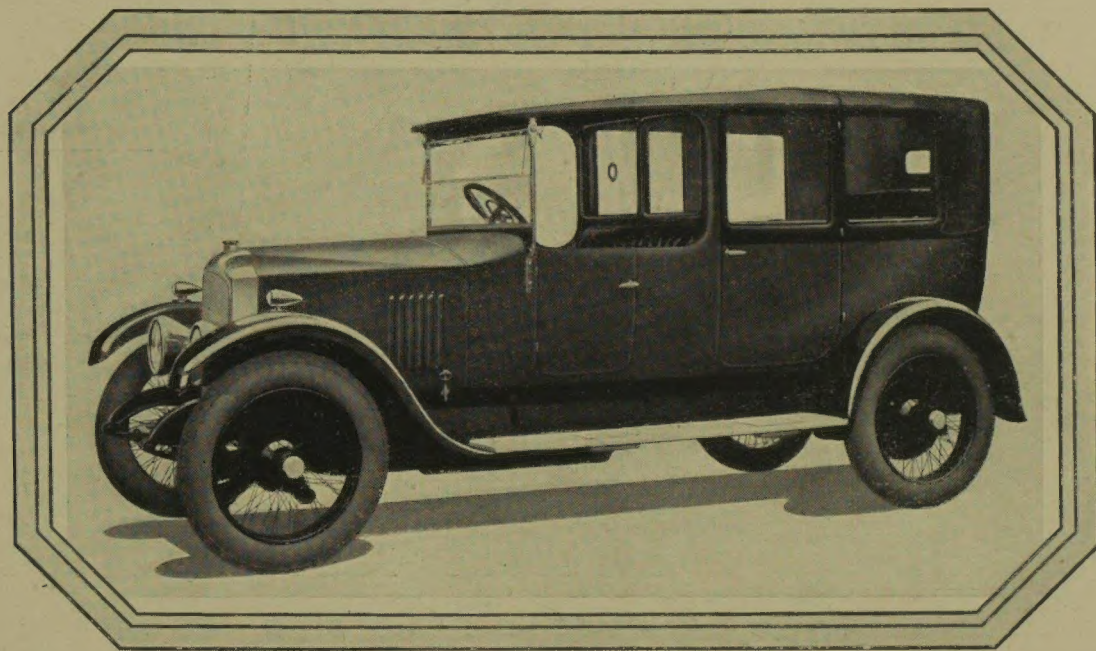
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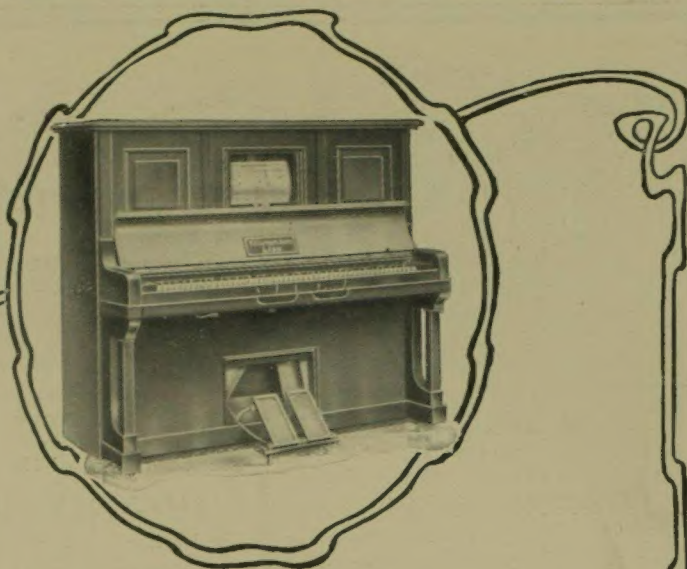
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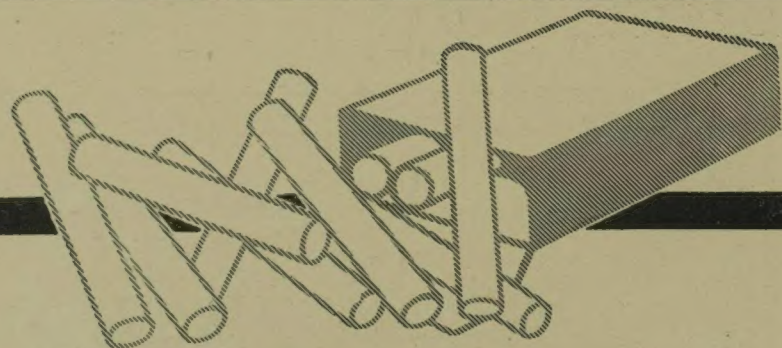
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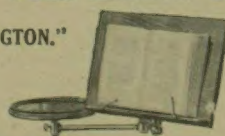
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# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, JANUARY 26, 1924.

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GREAT BRITAIN'S FIRST LABOUR PRIME MINISTER LEAVING BUCKINGHAM PALACE AFTER HIS ACCEPTANCE OF OFFICE, ON TUESDAY, JANUARY 22: MR. J. RAMSAY MACDONALD CONGRATULATED.

As the result of the defeat of his Government in the House of Commons on the evening of January 21, Mr. Stanley Baldwin resigned the Premiership on the morning of the next day, and advised the King to send for Mr. J. Ramsay Macdonald. At noon, his Majesty held a Privy Council, and Mr. Macdonald was summoned from the Labour Party meeting at the House of Commons, that

he might be granted an audience and be sworn-in as a Privy Councillor on his acceptance of office. The audience lasted about an hour, and, on leaving, the new Premier was heartily congratulated by a number of members of his party who had gathered at the gate. Mr. J. H. Thomas is seen towards the right of the picture, in front of the policeman.





By G. K. CHESTERTON.

YEARS ago, after the passing of the Japanese fashion, which came before the Celtic fashion and long before the present Egyptian fashion, I proposed that fashionable society should be refreshed and renovated by a Negro fashion. I suggested that society ladies, who had no objection to painting their faces, would surely have no objection to blacking their faces. Evolution was everything in those days, and I hinted that the black patches worn by the beauties of the eighteenth century might be supposed naturally to evolve and expand into a black face. Indeed, the eighteenth century might well be a model for the defence of the artificial. It was no more artificial that everybody should blacken the complexion than that everybody should whiten the hair. It seems almost as strange to imitate senility as to imitate savagery. I cannot say that I ever persuaded any ladies to this mode of making up; but they sometimes expressed sympathy with the cultural and historical aspects of the movement. The Negro was to be given his proper place in history. No historical characters were to be mentioned except Toussaint L'Ouverture and Booker Washington. There were to be no songs except coon songs, and no dances except the nigger breakdown. But since then all this part of the programme has been largely carried out; and our music and dancing have often been modelled on the less reputable entertainments of the Hottentots. Nevertheless, I have not lost my sympathy with barbarism; and I wish it were better understood by all the professors and learned men who write books about the myths of barbarians.

There has also been another movement since those days which in some degree supports the notion. Gauguin and other experimental artists have devoted themselves not merely to the study of savage subjects, but to some extent to the imitation of savage art. Some of them, or some of their imitators, have deliberately set out not merely to paint Hottentots, but to paint as badly as Hottentots would paint. Some of them look as if they had succeeded. I suppose Gauguin would not approve of his own imitators, for he said, "In art one is a revolutionary or a plagiarist." Remembering the old schools and traditions, we might answer that the great artists have been the plagiarists. Anyhow, I sympathise with the savage school in so far as it is an attempt to understand savages; and if I were a good enough painter (or a bad enough painter) I would illustrate all the savage mythologies, with their queer accounts of the creation of the world or the gods stealing the sun and moon. It would be great fun; and it would be more sympathetic than the ordinary science of folk-lore. The scientists never think of seeking inspiration from the savages; they simply write down in a note-book what the savages say, and never think of drawing it in a sketch-book. They would write better if they wrote in pictures, as some of the savages do. For savage mythologies have something in them, like other human things, if they were only investigated in a more human way. It is the trouble in all such things that those who know most generally understand least.

We must remember that what savages say can only be a very crude and rudimentary version of what savages think. Their words are few, as is the case with decayed as well as undeveloped peoples; and for the same reason the very act of speaking probably

has about it something stiff and unnatural. In any case, they are either trying to speak our language, or we to understand theirs. It is hopeless to expect a Red Indian really to tell us what he means by the Great Spirit in terms of our own distinction between a ghost and a god, a creator and a demon. It is as if he expected us to translate an article in the *Hibbert Journal* into picture-writing. But by all analogy we may assume that he means something much more deep and delicate than he says. Savages may or may not be primitive men, but at any rate they are men. And, being men, they are mysteries and things much larger within than without. But the external form of their statements is necessarily stiff and awkward. I remember that remarkable woman, the late Miss Mary Kingsley, telling me a queer story about the idol of a certain tribe which was always carved with some small inaccuracy. Let us say that the idol had six horns when the god was supposed to have seven. The savages' explanation was that, if the god were angry and thought his

feelings with which the savage, making his mud idol in the swamp or the dark forest, stops with finger suspended and refuses to add the finishing touch that would bring it too near the truth. It is but a rude and inadequate expression of that sense of gathering clouds and mounting crisis to say that the god would be angry. If the savage had said that the end of the world would come when his doll of mud was really finished, it would be as much of a symbol and hardly more of an exaggeration. There are some people to whom all symbols seem to be exaggerations; but the truth is that they are under-statements. They are as much under-statements as the idol with six horns.

It is common enough to say that the savage can be likened to the child. Indeed, it is much too common to be correct. Modern critics have a way of turning these harmless analogies into very harmful identities. They are almost capable of expecting the savage to bite his thumb and the child to eat

his grandfather. But, taken in a saner spirit, some truth may be found in the comparison between the ignorance of the savage and innocence of the child. But it may be noted that the critics seldom give the savage the benefit of the comparison. Modern writers have at least discovered that childish simplicity covers a great deal of childish subtlety. Long and laborious novels are written to describe the thoughts that passed through the child's mind when he screamed for the sugar-stick, and what he really meant when he tried to pull the tail of the cat. Yet the child is at least speaking our language, or some of it, and the child is at least speaking to those who love him and wish to understand what he means. It is not considered fantastic to explain in all sorts of fine shades and fastidious diction exactly what it may be supposed that he means. Yet, when I applied the same principle above to the superstitions of the savage, it is probable that many modern readers supposed I was reading my own notions into something merely brainless and

brutal. There have doubtless been schools and generations in the past that were content to treat both schoolboys and savages in a simpler and more sweeping fashion. For them, perhaps, the boy was only a naughty boy and the barbarian was only a benighted barbarian. In the case of childhood such people doubtless erred on one side, as more modern people are tending to err on the other. But in the case of savagery modern people seem to me to have the ancient error rather than the modern one. Only the bigotry of the missionary has been replaced by the greater bigotry of the man of science. And at least the missionary was right in thinking that, if he was right, anything that contradicted him on that point was wrong. But science is not supposed to be teaching people what to believe, but to be finding out what they do believe. Its disdain is not ennobled by indignation. It is not supported by the sense of bringing a superior faith, but simply by a faith in being superior. The materialistic investigator has really no right to his cold and contemptuous tone towards mythology. In scorning the savages, he is merely scorning the subject. And I think he does scorn the savages, or he would make more sense of what they say. Anyhow, any mythology is saner than materialism, and immeasurably less difficult to believe.



EARLY LEADERS OF THE LABOUR PARTY—1906: MESSRS. ARTHUR HENDERSON, C. N. BARNES, J. RAMSAY MACDONALD, PHILIP SNOWDEN, THE LATE WILL CROOKS, THE LATE KEIR HARDIE, MR. JOHN HODGE, CAPTAIN J. O'GRADY, AND SIR DAVID SHACKLETON (LEFT TO RIGHT).

Representatives of the Labour Party first appeared in the House of Commons in 1892, when there were 15 Labour Members. In 1895 there were 12; in 1900, 11; in 1906, 52; in January, 1910, 40; in December, 1910, 42; in 1918, 62; in 1922, 139. At the end of the recent General Election there were 191 Labour Members.—(Photograph by Barratt.)

portrait the reverse of flattering, they could innocently deny that it was his portrait at all. They could say, "Mercy on us, you didn't imagine that was you, did you? Observe that this figure has only six horns, while you, on the contrary, are exquisitely adorned with," etc. That is what the savages said; and it is impossible to prove anything one way or the other about what they meant. So I can only confess to an invincible inward conviction that they meant a great deal more than they said. I believe that, if we really understood what was really meant by deliberately making the idol something less than the god, we should understand a great many other things at the same time. We should understand why a realistically coloured statue is as horrible as a wax-work. We should understand why a play cannot really be like "a private room with one wall knocked out," without our wondering why the fourth wall is not there. In short, we should know why the realist is pursuing an ideal far more impossible than that of the idealist. We should know why Jehovah had no graven image, and even the graven images of other gods were conventional and symbolic; and why in so many creeds the real name of God must not be spoken aloud. All that and much more we should understand, unless we were of those too learned to understand anything, if we could enter into the



# THE STRIKE THAT COINCIDED WITH LABOUR'S SUCCESS IN PARLIAMENT.

PHOTOGRAPHS BY CENTRAL PRESS AND THE "TIMES."



EFFECTS OF THE RAILWAY STRIKE ON LONG-DISTANCE TRAVELLERS AT A LONDON TERMINUS: A CROWD ON A MAIN LINE PLATFORM AT PADDINGTON WAITING FOR A TRAIN TO THE WEST COUNTRY.



EFFECTS OF THE RAILWAY STRIKE ON HOME-BOUND TRAVELLERS TO THE SUBURBS AT A LONDON TERMINUS: A CROWD OF CITY WORKERS AT LIVERPOOL STREET DURING THE "RUSH" HOUR BETWEEN 5 AND 6 P.M. ON JANUARY 21.

Despite the peace efforts made by the General Council of the Trades Union Congress, the railway-enginemmen belonging to the Associated Society of Locomotive Engineers and Firemen struck at midnight on Sunday, January 20. Those enginemmen who are members of the National Union of Railwaymen followed the wishes of their leaders, Mr. J. H. Thomas and Mr. C. T. Cramp, and did not come out. Needless to say, the result was considerable inconvenience to the public; and, on the first and second days, at all events, the railway companies—other than the Underground and Tubes—had considerable difficulty in running

even skeleton services. This was especially the case in and about London. On the Monday, Mr. J. H. Thomas expressed the opinion that the strike was "a complete fiasco"; while, on the contrary, Mr. J. Bromley, the Secretary of the Associated Society, said, "The response to the call is amazing." On the Tuesday it was announced that, on the previous day, Mr. Bromley had addressed a letter to the Railway Managers, and that this was being considered. It was then understood that this related to the possibility of resumed discussions with a view to arriving at a settlement of the dispute.



## A HISTORIC MOMENT IN THE COMMONS: THE DIVISION

A SKETCH BY OUR SPECIAL ARTIST IN THE



## ON THE LABOUR AMENDMENT—AN ARTIST'S IMPRESSION.

HOUSE OF COMMONS, STEVEN SPURRIER, R.O.I.



"THERE WAS A LOUD BURST OF CHEERING FROM THE OPPOSITION BENCHES": THE FINAL SCENE WHEN THE "NO

There was a memorable scene in the House of Commons on the night of Monday, January 21, when the division was taken on the Labour Party's Amendment to the Address. The House was packed, and among the visitors present were the Prince of Wales and the Duke of York. The Amendment (moved by Mr. J. R. Clynes, M.P., on January 17) ran as follows: "But it is our duty respectfully to submit to your Majesty that your Majesty's present advisers have not the confidence of this House." After the final speeches had been made, Mr. Ramsay MacDonald moved the closure, and the Speaker put the Amendment. The House then divided shortly after 11 p.m. Mr. Ben Spoor, M.P. (Lab.) and Mr. F. Hall, M.P. (Lab.) acted as tellers for the Amendment.

FOUR TELLERS FACING THE SPEAKER, WITH THE PAPER CONTAINING THE FIGURES—CONFIDENCE" AMENDMENT WAS CARRIED.

and Commander B. N. Eyres-Monsell, M.P. (U.) and Captain Gibbs, M.P. (U.), for the Government. "When the paper containing the figures was handed to Mr. Spoor," says the "Morning Post" account, "there was a loud burst of cheering from the Opposition benches, which was increased when the figures were read out." The figures were: For the Amendment, 328; Against, 256. Majority for the Amendment, 72. Mr. MacDonald then moved the closure a second time on the general question, and the House divided once more, with the result that the Address as amended was carried by 328 to 251. In our sketch, the Government benches are seen on the right, and the Opposition on the left.—(Copyrighted in the United States and Canada.)



## OUR RULERS, 1924: LEADERS OF THE LABOUR PARTY, WHICH,

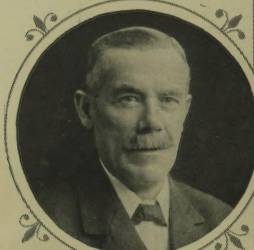
PHOTOGRAPHS BY ELLIOTT AND FRY, RUSSELL, BARRATT, LAPAYETTE,



LORD PARMOOR, P.C.  
Suggested as the Labour Chief Chancellor  
(M.P.: 1895-1900; 1903-06; 1910-14)



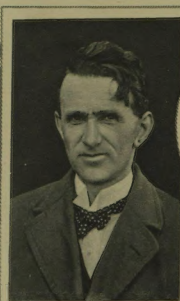
MR. C. P. TREVELYAN.  
Former Parliamentary Secretary to the Board  
of Education. (1899-1913; 1920-24)



MR. W. ADAMSON.  
A former Chairman of the Parliamentary  
Labour Party. (1910-24)



BRIGADIER-GENERAL C. B. THOMSON.  
Suggested as Under Sec. for Foreign  
Affairs, or War Minister. (Not M.P.)



MR. THOMAS JOHNSTON.  
Suggested as Scottish Under-Secretary for  
Health. (1920-24)



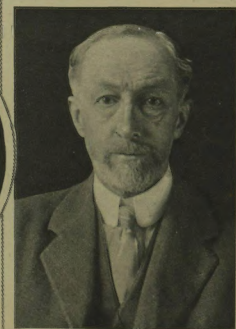
MR. ARTHUR GREENWOOD.  
An Authority on Economics and Writer  
on Health. (1920-24)



MR. F. O. ROBERTS.  
A Composer. Member of the Labour  
Party Executive. (1918-24)



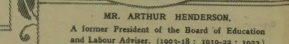
MR. PHILIP SNOWDEN.  
Former Chairman of the Independent  
Labour Party. (1906-18; 1920-24)



MR. W. GRAHAM.  
Member of numerous  
Public Bodies in Edin-  
burgh. (1918-24)



MR. NOEL BUXTON.  
An Expert on the Balkan  
States. (1910-18; 1922-24)



MR. ARTHUR HENDERSON.  
A former President of the Board of Education  
and Labour Adviser. (1903-18; 1919-20; 1923)

## WITH LIBERAL AID, DEFEATED THE GOVERNMENT BY 72.

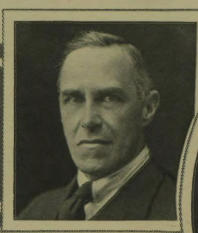
L.N.A., MAULL AND FOX, CASWALL SMITH, AND KEYSTONE VIEW CO.



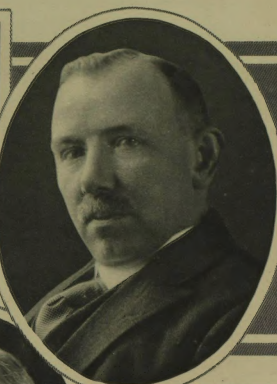
MR. JOHN WHEATLEY.  
A former Miner and an ex-Member of  
the Glasgow Corporation. (1922-24)



MR. BEN SPOOR,  
Secretary of the National Peace Council.  
(1918-24)



COLONEL JOSIAH C. WEDGWOOD.  
Vice-Chairman of the Labour Party, 1921.  
(1906-24)



THE RIGHT HON. J. H. THOMAS.  
General Secretary of the National Union  
of Railwaymen. (1910-24)



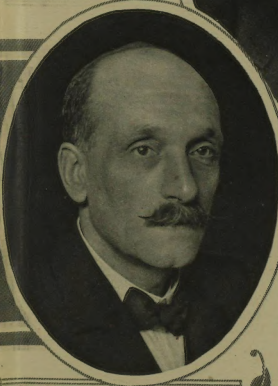
MISS MARGARET BONDFIELD.  
Chairwoman of the General Council,  
Trades Union Congress. (New M.P.)



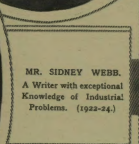
VISCOUNT HALDANE.  
A former War Minister and Lord High  
Chancellor. (1885-1912)



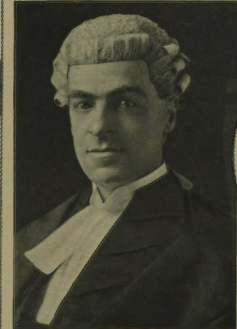
MR. VERNON HARTSHORN.  
An Expert on matters concerning the  
Coal Industry. (1918-24)



MR. C. G. AMMON.  
Organising Secretary of the Union of Post Office  
Workers. (1922-24)



MR. SIDNEY WEBB.  
A Writer with exceptional  
Knowledge of Industrial  
Problems. (1922-24)



MR. PATRICK HASTINGS.  
The well-known Barrister, who  
sits for Walsland-on-Tyne.  
(1922-24)



MR. HENRY H. SLESSER, K.C.  
Standing Counsel for the Labour Party,  
the Miners' Federation, etc.

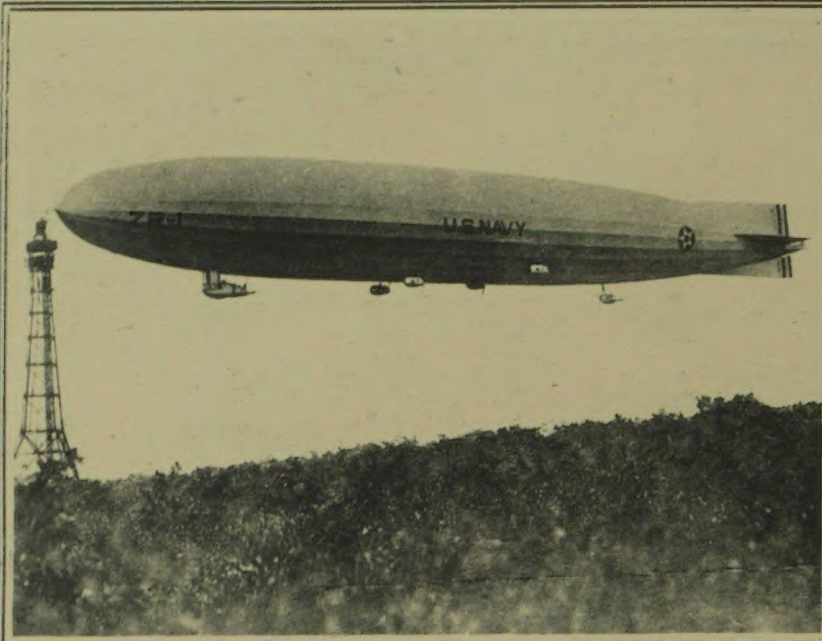
Owing to the railway strike, it has been necessary for us to go to press rather earlier than usual, and it is impossible, therefore, for us to say more of those whose portraits we give than that they are prominent members of the Labour Party, and that they have been "named" by the political prophets as possible members of a Ramsay MacDonald Ministry. After each name, we give the years in which its bearer has been in the House of Commons. At the moment of writing, Lord Parmoor is suggested as the new Lord Chancellor. He was well known before he was given his barony, in 1914, as Sir Charles A. Cripps, K.C. He was specially appointed a Judicial Member of the Privy Council in 1914. In the Commons he had sat as a Conservative. Brigadier-General C. B. Thomson is suggested as Under-Secretary of State for Foreign Affairs. He was at Versailles as the British Military Representative on the Supreme War Council. Mr. Thomas Johnston is the founder and Editor of "Forward." Mr. Arthur Greenwood, suggested as President of the Board of Trade, has been a Lecturer in Economics and Vice-Chairman of the Minister of Health's Consultative Council on General Health Questions. Mr. John Wheatley, suggested as the Minister of Health, was once a miner, and is an ex-President of the Scottish Labour Housing Association. Mr. Ben Spoor, whose name is coupled with that of Colonel Wedgwood as a possible Colonial Secretary, has been a member of the National Labour Party Executive since 1919. Colonel Josiah Wedgwood, D.S.O., did very fine service during the Great War. Mr. J. H. Thomas, suggested as Secretary of State for War, has been a Privy Councillor since 1917. Mr. C. P. Trevelyan, a possible new Minister of Education, was Parliamentary Secretary to the Board of Education for six years during Mr. Asquith's Ministry. He left the Government in 1914 as a protest against the policy under which Great Britain entered the war. Amongst

his recreations is "Kriegspiel." Mr. Philip Snowden, suggested as Chancellor of the Exchequer, has been a member of several Royal Commissions. Mr. W. Graham, predicted as Financial Secretary to the Treasury, has been a member of various Commissions, and was Chairman of the Industrial Fatigue Research Board. Mr. F. O. Roberts is suggested as Minister of Pensions. Miss Margaret Bondfield, who sits for Northampton, is suggested as Under-Secretary for Home Affairs. She is a Trade Union official. Mr. Sidney Webb, possible Minister of Labour, is a barrister and author, and was a Civil servant. He has exceptional knowledge of industrial problems. Viscount Haldane, "named" as possible First Lord of the Admiralty, was chiefly responsible for the creation of the original Territorials. Mr. Vernon Hartshorn, possible Postmaster-General, is an expert on matters concerning coal, and is the leader of the South Wales miners. Mr. W. Adamson, who may be Secretary for Scotland, is General Secretary of the Fife, Kinross, and Clackmannan Miners' Association. Mr. Noel Buxton, suggested as President of the Board of Agriculture, founded a farmers' co-operative society. Mr. Arthur Henderson, the possible Home Secretary, must have a seat found for him. He was President of the Board of Education, 1915-16, and Paymaster-General and Labour Adviser to the Government, 1916. In 1916-17, he was a member of the Cabinet War Committee. Mr. C. G. Ammon is a Labour Party Whip. Mr. Patrick Hastings, K.C., presumed to be the new Attorney-General, was a mining engineer, and then a journalist before he was called to the Bar. Mr. Henry Herman Slesser, suggested as Solicitor-General, who took silk the other day, is Standing Counsel for the Labour Party, the Miners' Federation of Great Britain, and the Amalgamated Engineering Union. He will have to find a seat.



# AT HOME AND ABROAD: TOPICAL EVENTS AND PERSONALITIES.

PHOTOGRAPHS BY TOPICAL, C.N., G.P.U., L.N.A., ELLIOTT AND FRY AND SPORT AND GENERAL.



TO ANNEX THE NORTH POLE FOR THE UNITED STATES? THE U.S. AIRSHIP "SHENANDOAH," WHICH BROKE ADRIPT IN A GALE BUT RETURNED SAFELY—AT HER MOORING MAST BEFORE THE MISHAP.



THE MEXICAN REBEL LEADER AMONG HIS SUPPORTERS: SEÑOR ADOLFO DE LA HUERTA (CENTRE, BACK ROW) IN A GROUP OF GENERALS AND OTHERS TAKEN AFTER HIS ENTRY INTO VERA CRUZ.



WINNERS IN THE INTERNATIONAL "RUGGER" MATCH AGAINST WALES AT SWANSEA ON JANUARY 19 BY 1 GOAL AND 4 TRIES (17 POINTS) TO 3 TRIES (9 POINTS): THE ENGLISH TEAM.



BEATEN BY ENGLAND ON ST. HELEN'S GROUND AT SWANSEA (FORMERLY REGARDED AS "FATAL" TO ENGLISH TEAMS): THE WELSH TEAM IN THE INTERNATIONAL "RUGGER" MATCH.



"TREVESA" HEROES HONOURED: CAPTAIN C. P. T. FOSTER (RIGHT) RECEIVING A PRESENTATION FROM SIR PHILIP LLOYD-GREAME AT THE BOARD OF TRADE.



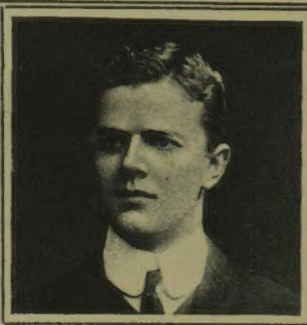
EX-M.P. AND CO-PARTNERSHIP PIONEER: THE LATE MR. ANEURIN WILLIAMS.



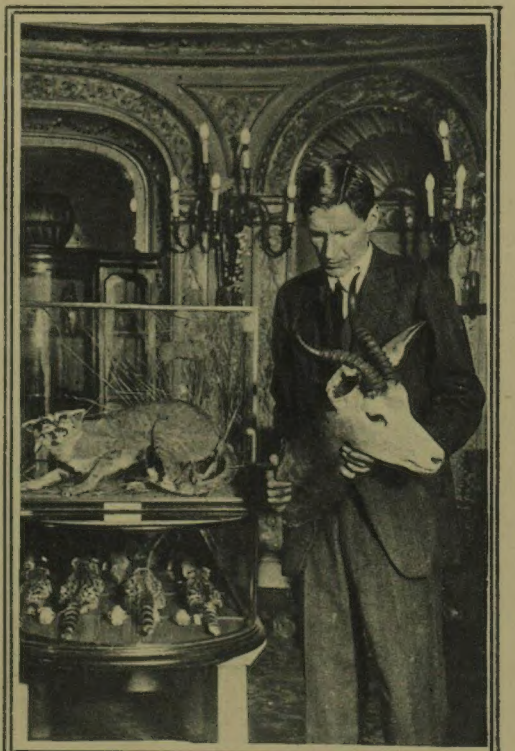
THE ZEPPELIN EXPERT WHO PILOTTED THE "SHENANDOAH" TO SAFETY: MR. ANTON HEINEN.



APPOINTED FIRST GOVERNOR OF NORTHERN RHODESIA: MR. H. J. STANLEY, C.M.G.



MURDERED BY AN INDIAN REVOLUTIONARY IN CALCUTTA: MR. ERNEST DAY.



MAKER OF A GREAT SAHARA TRAVEL FILM: CAPTAIN ANGUS BUCHANAN, WITH NEW SPECIMENS OF GAZELLE AND WILD CAT.

The U.S. naval dirigible "Shenandoah" broke from her moorings at Lakehurst, New Jersey, on January 16, drifted 60 miles, and next day returned and landed safely. She was piloted back by Captain Anton Heinen, a Zeppelin expert. Next summer she is to attempt a flight over the North Pole, to annex the Polar regions for the United States.—The Mexican rebel group shows (left to right): Back row—Deputy and State Governor Laurens; General Villar; General G. Sanchez; Señor Adolfo de la Huerta; and General Cavazos. The last two in the back row and all in the front row are staff officers.—The English "Rugger" team group shows (l. to r.): Back row—H. C. Catchside, H. M. Locke, H. P. Jacob, R. Cove-Smith, A. F. Blakiston, A. Robson, and A. W. Angus (Referee); (Second row) G. S. Conway, R. Edwards, A. T. Joyce, W. W. Wakefield (Captain), E. Myers, L. J. Corbett, and W. G. E. Luddington; (In Front)

B. S. Chantrill and A. T. Young. The Welsh group shows (l. to r.): Standing—D. Hunt, Davis (second figure), G. Morris, A. Evans, Ivor Jones, W. J. Ould, Melbourne G. Thomas; Seated—Ivor Thomas, C. Pugh, T. Johnston, J. Rees, S. Morris, R. A. Cornish, and Tom Jones; (On ground) A. Owen and E. Watkins.—Captain Foster and Chief Officer Stewart Smith, of the "Trevessa" (wrecked last June), were presented with plate by Sir Philip Lloyd-Greame, as President of the Board of Trade, for their courage in rescuing the crew in the ship's boats.—Mr. Aneurin Williams was formerly a Liberal M.P.—Mr. H. J. Stanley has been Imperial Secretary to the High Commissioner for South Africa since 1918.—Mr. Ernest Day, who was shot dead in Calcutta on January 12, was connected with the Indian General Steam Navigation Company.—Captain Buchanan's film, "Crossing the Great Sahara," is illustrated on page 142.



# "A RED MORN BETOKENS WRECK": A REMARKABLE COAST SUNRISE.

DRAWN BY SCRIVEN BOLTON, F.R.A.S., THE WELL-KNOWN ASTRONOMER-ARTIST.



PORTENDING "WRECK TO THE SEAMEN, GUST AND FOUL FLAWS TO THE HERDMEN": THE MOST CRIMSON LURID DAWN OF RECENT YEARS, SEEN FROM DEAL—CIRRUS CLOUDS "LIKE THE TENTACLES OF SOME ANGRY MONSTER."

"From early times," writes Mr. Scriven Bolton, "we learn that if the sun begins red, rain and wind will follow, and it is often as certain that 'when Tottenham Wood is all on fire, then Tottenham Street is naught but mire.' There is truth in the adage: 'A red morn betokens wreck to the seamen, gust and foul flaws to the herdmen.' A red sunrise usually portends a change of weather—a change, indeed, for the worse. The most remarkable dawn seen in recent years occurred on Sunday, January 13. It attracted attention

on both sides of the Channel. The English and French coasts were bathed in lurid crimson amid the hanging folds of fire. The eastern sky was filled with fiery cirrus clouds, shaped like the tentacles of some angry monster, and peering above a low bank of threatening black clouds. Such a crimson dawn foretells rain and blustering wind, often culminating in a fierce tempest. A high dawn, accompanied by red cirrus clouds and a lowering sky, portends tempestuous weather."—[Drawing Copyrighted in the United States and Canada.]



# "MENTIONED" AS LABOUR'S LORD PRIVY SEAL: MR. CLYNES AT HOME.

PHOTOGRAPHS BY HUMPHREY JOEL, RADLETT, AND KEYSTONE VIEW CO.



A FAMILY GROUP: (L. TO R.) MR. J. R. CLYNES, M.P., MRS. J. H. CLYNES (DAUGHTER-IN-LAW), MRS. J. R. CLYNES, MRS. M. HERBERT (MARRIED DAUGHTER), MRS. HERBERT (AT BACK), AND MR. J. H. CLYNES (SON).



SHOWING MR. J. R. CLYNES STANDING IN THE DOORWAY: THE BACK OF HIS HOUSE IN ST. JOHN'S ROAD, PUTNEY; AND THE GARDEN.



EXPECTED TO BE LORD PRIVY SEAL IN THE FIRST LABOUR CABINET: THE RT. HON. JOHN ROBERT CLYNES, P.C., M.P.



NURSING A PET: MRS. M. HERBERT, DAUGHTER OF MR. AND MRS. CLYNES.



Dictating to his daughter, Mrs. Herbert, for some years his personal secretary: Mr. J. R. Clynes at work.

In a Press forecast (published a few days ago) of the prospective Labour Cabinet, it was suggested that Mr. J. R. Clynes would probably receive the appointment of Lord Privy Seal. In the Debate on the Address he moved the Labour Party's "No Confidence" Amendment. Mr. Clynes was M.P. for North East Manchester from 1906 to 1918, when he was made a Privy Councillor, and has since represented the Platting Division of Manchester. He is a J.P. for Oldham. In 1917-18 he was Parliamentary Secretary to the Ministry of Food, and in the latter year he succeeded Lord Rhondda as Food Controller. In 1921-2 he was

Chairman of the Labour Party in the House of Commons, and has since been Deputy Chairman. He is a son of Mr. Patrick Clynes, of Oldham, and was born in 1869. In 1893 he married Miss Mary E. Harper, daughter of Mr. Owen Harper. They live now at 41, St. John's Road, Putney. Mr. Clynes first became prominent as the successful organiser of gas workers and other labourers for trade union purposes. He is President of the National Union of General Workers and also of the National Federation of General Workers. Besides the son and daughter shown in our photographs, he has a younger son, Mr. W. Clynes.



## FROM PUPIL TEACHER TO PARTY LEADER: LABOUR'S PREMIER DESIGNATE.

PHOTOGRAPHS BY TOPICAL, AND L.N.A.



**L**OSSIEMOUTH, where Mr. Ramsay Macdonald was born in 1866, is a town on the north coast of Elginshire, in Scotland, about five miles from Elgin. It stands in Spey Bay at the mouth of the river Lossie, and has the best harbour on the Moray Firth. Near Lossiemouth there are some sandstone quarries and fine golf links.

MR. RAMSAY MACDONALD'S NATIVE TOWN: LOSSIEMOUTH, ON THE COAST OF ELGINSHIRE, IN THE NORTH OF SCOTLAND—THE STREET IN WHICH HIS HOUSE IS SITUATED.

**M**R. RAMSAY MACDONALD spent the Christmas holidays with his family at his native town, Lossiemouth, where he now owns the house called Hillocks, shown in one of our photographs. He has been a widower for many years. His wife, who died in 1911, was Miss Margaret Ethel Gladstone, daughter of the late Professor J. Hall Gladstone, F.R.S. Mr. Macdonald has published a memoir of her. He has two sons, one of whom is seen with him on this page, and three daughters, Isabel, Joan, and Sheila. Mr. Macdonald has edited the Socialist Library, and is the author of "Parliament and Revolution," "The Government of India," "National Defence," "Socialism and Government," and "Labour and the Empire."



THE LABOUR LEADER IN HIS OWN COUNTRY: MR. J. RAMSAY MACDONALD, M.P., WITH HIS SON MALCOLM, BESIDE THE WALL OF HIS NEXT-DOOR NEIGHBOUR'S COTTAGE AT LOSSIEMOUTH, IN ELGINSHIRE.



THE SCOTTISH HOME OF THE PROSPECTIVE LABOUR PRIME MINISTER: MR. RAMSAY MACDONALD'S HOUSE, "HILLOCKS," AT LOSSIEMOUTH.

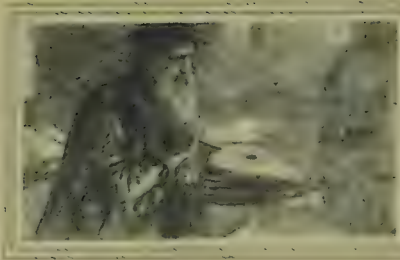


PROSPECTIVE HOSTESS AT NO. 10, DOWNING STREET: MISS ISABEL MACDONALD (SEATED, RIGHT) WITH HER FATHER AND SISTERS.

It was expected that Mr. J. Ramsay Macdonald, M.P., the Leader of the Labour Party, would be invited by the King to form a Government after the division on January 21, on the Labour Amendment to the Address, expressing "no confidence" in Mr. Baldwin's Administration. Mr. Macdonald is a self-made man. He was educated at a Board school, and in early life was a pupil teacher and an invoice clerk. Later, he engaged in political work and became secretary to an M.P. In 1893 he took a prominent part in forming the Independent Labour

Party, of which he was Chairman from 1906 to 1909, and in 1900 he had also become Secretary to the Labour Party, a post which he held until 1911. From that year until 1914 he was Leader of the Labour Party. He entered Parliament in 1906 as M.P. for Leicester, and sat for that constituency until 1918. Since 1922 he has represented the Aberavon Division of Glamorganshire, and has been Chairman of the Parliamentary Labour Party and Leader of the Opposition. On our front page is another portrait of him. ~~in his home in Lossiemouth.~~





## THE WORLD OF SCIENCE.



### A LITTLE MOUSE UNDER THE CHAIR.

By W. P. Pycraft, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

THE other night, as I sat writing while my household slept, a small, gliding shadow caught the corner of my eye. There was a mouse in my room! I instantly drew up my feet—I would fain have stood up in my chair, but I had to think of my Dignity! From this confession it will be clear that I cannot

as a coal-scuttle. For a while, all was quiet. Next, I was disturbed by the sound of a soft body hurling itself against the metal surface of the pot, and, slowly turning my head, saw the horrid little creature making prodigious efforts to leap into the pot, in order to secure the coveted prize. To end this, I picked it out and tossed it out of the window. But again my train of thought was broken by a repetition of the sounds behind me. As I turned, I saw the culprit scurrying out of the room under the door. And there lay another cube of toffee that was to have been dragged out for consumption elsewhere! This, too, I pitched away, and was henceforth left in peace.

A year or two ago I had two budgerigars in this room, and used to empty the seed-tin into the scuttle to be thrown next day on to the fire. One night, as I sat at work, I saw a mouse creep stealthily by, and presently climb up the skirting-board and reach out, till it was able to grasp the rim of this iron pot; which done, it quickly disappeared among the coals to feast upon the stray grains of canary-seeds thrown out with the husks!

Now this story, and that of the hunt for the toffees, is told with a purpose. I want to draw attention to the amazing powers of smell which mice evidently possess. Mice very rarely invade my study. These two must have been drawn from some other part of the house by the irresistible lure of toffee and canary seed; even when this was hidden deep within an iron bowl. Brought close to the nose, and in bulk, you and I might be able to detect a distinctive smell in these

baits; but the emanations therefrom, to the mouse's nostrils, must not only have pervaded the room, but distant passages leading away from it!

even when his boots had been soaked in oil of aniseed. And I was told the other day of a dog that never failed to find a hidden biscuit, even when an attempt to mask any scent it might have had was made by sprinkling eau-de-Cologne in the neighbourhood of the hiding-place.

It would be unwise to assume that the sense of smell is really more sensitive in these animals than in man. It may be that, though they so readily pick up certain scents, they are unaffected by such as affect us powerfully. Under unusual circumstances, as Professor Lloyd Morgan has pointed out, man may cultivate an unwanted olfactory sense. As evidence of this, he cites the case of a boy who was born blind, deaf, and dumb, and who was mainly dependent on his sense of smell for keeping up some connection with the external world. He detected the presence of a stranger in the room, and formed his opinion of people from their characteristic smell. But powers of this sort come only by "education."

Something must now be said about the seat of the sense of smell. This, I shall be reminded, resides "in the nose." This is indeed true. But it presents some very striking differences when we come to compare the nose of man with that of some of the lower mammalia—to go no lower in the animal kingdom.

In the adjoining photograph (Fig. 1), a section of a human skull is shown. The large cavity to the left is the brain-case. To the right will be seen the upper jaw and teeth. Above the teeth is a section of the dome-shaped palate, and above this is a relatively large cavity, open in front, and bounded behind by the base of the brain-case. Between the hinder end of the palate just referred to and the base of the brain-case, there will be seen a flat plate of bone, having a pointed anterior border. This is the vomer; and extending from this, upwards and forwards, is another narrow flat plate of bone.



FIG. 1.—HUMAN ORGANS OF SMELL: A SKULL IN SECTION, SHOWING THE OLFACTORY SYSTEM.

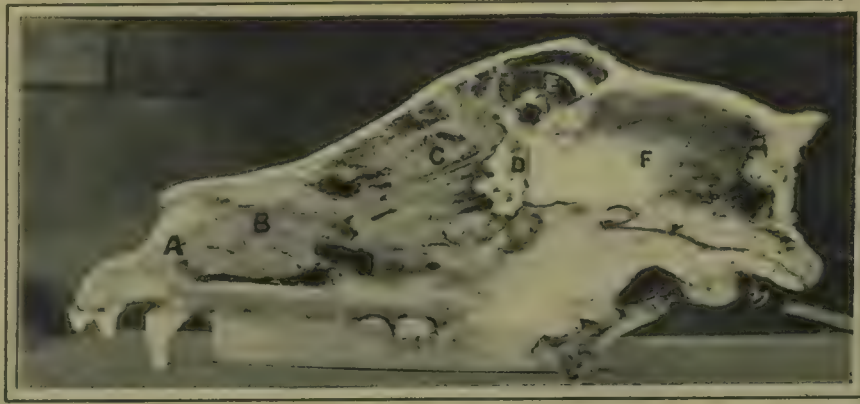
This is a section through a human skull, showing the great brain case, and the "olfactory chamber," bounded above by the bridge of the nose (C), below by the roof of the mouth (E), and behind by the brain cavity. The scroll-like "turbinal" bones (DD), excessively delicate, are affixed to the outer wall of the chamber. The partition dividing the right and left nasal cavities (and giving exit to the olfactory nerves), being of gristle, has disappeared. Its position is shown at A. The other letters indicate: B. Air chambers; F. Vomer; G. Bony portion of the median septum of the nose.

join in the laugh against the woman who, mounts a chair and draws her skirts around her in the presence of this fearsome creature. She has all my sympathy.



FIG. 2 (LEFT).—INTERIOR OF THE LEFT SIDE OF A BLOODHOUND'S SKULL IN SECTION; FIG. 3 (RIGHT).—INTERIOR OF THE RIGHT SIDE—SHOWING CANINE ORGANS OF SMELL, WHEREBY DOGS SCENT FOOD AND DISTINGUISH FRIEND AND FOE.

"On the right-hand side," Mr. Pycraft explains, "the inside of the right half of the skull is seen, showing the two quite different forms of the turbinal bones; the median partition having been left on the opposite half of the skull. In the left-hand photograph, the hinder turbinal bones are concealed by the bony portion of the nasal septum; its anterior portion, of gristle, has been removed to show the complicated and fragile anterior turbinals. The nerves embedded in the mucous membranes of these 'turbinals' collect and sift information as to scents of food, friend or foe,



temperature, and so on. The 'sieve-plate,' whereby the olfactory nerves leave the brain-case, can be seen at the extreme anterior end of the brain cavity." The letters indicate—in Fig. 2 (left): A. Brain-case; B. Air-chambers; C. Median partition dividing right and left olfactory cavities; D. Turbinal bones; E. Bony portion of the nasal septum. In Fig. 3 (right): A. Nasal cavity; B. Anterior turbinal bones; C. Posterior turbinal bones; D. Sieve-plate for exit of olfactory nerves; E. Air-chambers in the "forehead"; F. Brain-case.

There is no living thing under the sun, from beetles to baboons, that I cannot handle with pleasure, save only rats and mice. My daily life, indeed, is spent in examining and dissecting creatures of many shapes; but if circumstances compel me to tackle one of these two—to me—unclean beasts, a shiver passes down my spine when, at last, I screw up my courage to touch the hated thing.

If a nightmare disturbs my troubled rest, a mouse is always sure to be in it. Commonly, it has run up my trouser-leg and I am gripping the trouser tight to prevent further ascent, and beating with my fist against its soft body, till I feel sure I have beaten its life out, when I give the trouser a shake and rid myself of the accursed thing. This has never really happened to me, and I trust it never will.

An analysis of the reasons for this unreasonableness would be futile, so I will resume my story of the mouse that was no dream-mouse. It ran behind a bookcase, and "lay low" for some time. Then I heard a sound as though some small, hard body were being pushed along the polished floor. Unable to work with this going on, I started to seek for the cause of the disturbance. Presently I found it: a piece of toffee, in its tissue-paper wrapping, dropped by one of the children. So I took up the offending bait, and tossed it into an "Irish cooking-pot," used

Some people have an extraordinarily sensitive sense of smell; and there are some substances which possess an almost incredible power of making themselves palpable, even when reduced to excessively small quantities. Thus, a grain of musk will scent a room for years, and yet not lose—sensibly—in weight. Our olfactory sense is capable of detecting the 1-4,600,000th part of a milligramme of chlorophenol, and the 1-460,000,000th part of a milligramme, or about 1-30,000,000,000th of a grain of mercaptan. It may be that toffee and canary-seed are, to a mouse, what these substances are to us. That is to say, the scent emanating from any given body or substance, odorous or malodorous, affects the olfactory organs of different animals in very different ranges of intensity.

That dogs possess a peculiarly sensitive sense of smell is a matter of common knowledge. This is more especially true of sporting dogs and the bloodhound. The latter will follow a human trail through a crowded thoroughfare, or across open fields, hours after the person being tracked has passed any given spot. The late Professor Romanes showed that a dog could trace his master's footsteps,

During life, this was continued forwards in the form of a plate of "gristle," or cartilage, to form the median partition between the right and left nostrils. Between this and the outer wall of the face is a fairly large cavity—the olfactory chamber. Its outer wall—

[Continued on page 168.]

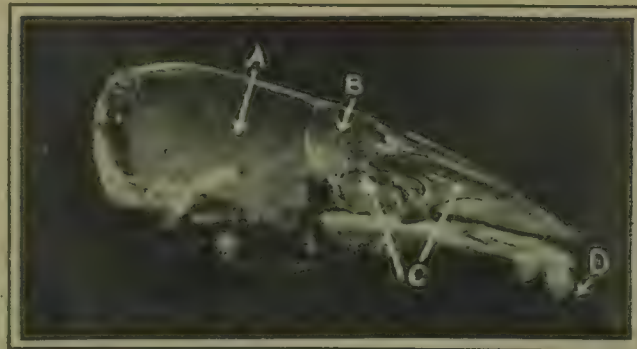


FIG. 4.—THE SKULL OF A MOUSE: ORGANS OF "THE AMAZING POWERS OF SMELL WHICH MICE POSSESS."

The photograph shows the peculiarities of the turbinal bones (C) and the long, almost tubular, brain-case (A), with its olfactory region (B). Teeth are seen at D.



# "DRY" OR "WET"? A NEW YORK ANALYST'S EMBARRASSMENT OF RICHES.

PHOTOGRAPH BY P. AND A.



PROHIBITION'S HUGE CROP OF "NON-ALCOHOLIC" SUBSTITUTES: TESTING FOR ALCOHOL, IN THE ANALYTICAL LABORATORY AT NEW YORK.

The photograph shows the astonishing number of "non-alcoholic" drinks which Prohibition has brought into being, and the multiplicity of samples which confront the public analysts. They have to deal also with quantities of confiscated alcoholic liquors. The United States District Attorney, Mr. William Hayward, issued a statement on January 17, saying that hundreds of cases of whisky and other spirits were finding their way weekly into New York from the "rum fleet" off the coast, and that nearly all the liquor thus imported was so "doctored" as to be unfit

for human consumption. The analysis showed, in so-called "Scotch whisky," diluted grain or re-distilled denatured alcohol, glycerine, artificial "smoke," and a dash of creosote. Gin, rye whisky, and champagne were also found to be synthetic liquors, containing denatured alcohol and other ingredients, such as bark and fusel oil, soap, juniper, and colouring material. Mr. Hayward mentioned that the custom of selling confiscated liquors cheaply to hospitals had had to be stopped owing to their deleterious character.



## "THE FAMILY": GIRDLE-WEARERS AMONGST THE HUNDRED NAMES.

### "TWO GENTLEMEN OF CHINA." By LADY HOSIE.\*

AFTER Imperial China had performed a miracle of transformation by turning Republican and the Dragon had kowtowed to the Rainbow flag, when the cage-birds were once more being taken for their morning airing on the walls of Peking, Lady Hosie came to realise in the intimacy of two patrician homes what the Family is to the Manchus and to the pure Chinese, the Men of Han.

"It is the Family," she writes, "not the nation or the individual, which is the unit of Society in China. The latter is of small account; his private hopes and wishes are as dust in the balance compared with the well-being and advancement of the Family. . . . And by a man's family, the Chinese do not mean his immediate household, his wife and children—these are taken for granted in a land of early marriage—but also his parents, his grand-parents, and grand-uncles, his brothers and their wives and children, his young unmarried sisters, and the many servants necessary, if the family is well enough off to afford servants. It is quite possible, nay, usual, for these people all to be living under the same roof. The Chinese maintain the patriarchal form of society. When a man marries, which usually happens when he is under twenty, he brings his wife into his father's house. However many sons there are, each brings his wife to the paternal home, and their children are born and brought up therein. I know a poor farmer who has thirty people living in this way under his roof. He is content—in fact, he is considered fortunate in having so many male descendants, for they will perform the traditional rites for him when he is dead, as he has performed them for his father before him. . . . Even in death, the Chinese family is not divided, but each must lie in the place appointed for him according to the status he occupies in the family. The one dread of the Chinese emigrant overseas is lest he be not buried 'with his fathers,' and many a ship returning to China bears the coffins of these homing Chinese dead."

Li Cheng explained ancestor veneration—"worship" is hardly the true word. "He told me," says Lady Hosie, "that the central idea of ancestor worship was 'to remember one's roots,' and to be grateful to one's forefathers. He explained the reason for this gratitude, the measure of which in China seems to be out of all proportion. The first member of the family, in the days when there was neither tilling nor spinning, must have been very poor and miserable. Since then to what heights of civilisation, yea, comparative affluence, had each family risen! It is all due to the efforts, the brain-power, and perseverance of the ancestors. It is they who have brought the family up to what it is, from the dust of primeval man." Hence the framed tablets of the names, the cups of sacrificial tea—fresh every morning, one for each man, and one for each of his wives—the display of testimonials presented to the officials amongst the departed, the burning incense, the candles of red wax stamped with dragons, the offerings of chopped meat and meat dumplings, and the ceremonial kowtowings of gratitude.

Certainly The Great Man Lo, a Manchu who, as Governor of Provinces, had been answerable to the Throne alone, had reason to recall his roots, for he was connected with the Imperial family and, by marriage, with the Prince Regent, and the Empress Dowager, mother of the boy ex-Emperor. And equally so was it with that upright Judge and true Chinese, The Great Man Kung, for he was of those whose "stomachs were full of pens and inks," and his father had been renowned for his learning, had, in fact, passed his preliminary degrees at a precocious age, and had so progressed that, finally, there was but one left for him to take, "the Doctorate, which led to the Hanlin Academy, a place in which was the highest and most coveted distinction in China. To be a member of the Hanlin, or Forest of Pencils, was indeed an honour; and he achieved it. . . . Chinese examinations were the most searching possible. The degrees of bachelor, master of arts, and doctor

of literature, were fought out with brush and ink-slab by thousands of competitors every year, of all ages and classes in life, in the special provincial centres whither appointed officials were despatched to examine the students interned in their brick cells. As the summit and crown of this intense struggle for honour, out of the vast number who began in the competition, a few picked candidates, who had obtained the doctor's degree, were, once every three years only, brought to Peking, lodged within the Palace itself, and examined there by the highest Board of all, the



SHOWING HER BOUND FEET: A CHINESE AMAH, OR SERVANT-WOMAN, BARGAINING WITH A STREET HAWKER.

Reproduced from "Two Gentlemen of China," by Courtesy of the Author and of the Publishers, Messrs. Seeley, Service and Co.

wisest of China's wise men. Out of these few, again, one was chosen Optimus. He then, automatically, entered the Hanlin Academy." And the son followed his father, receiving the highest literary distinction his country could give, a distinction no longer possible, the learning of the Forest of Pencils having yielded

inations of their own in the Classics with a very much lower standard of excellence, and in which the competition was not so severe. On passing them, they received the same honours as the Chinese who had done far more advanced work."

But to return to the Family. Lady Hosie, as I have said, came to know two intimately. With that of Lo Ta Jen; Lo Tai Tai, his wife; and their children, Honourable Harmony, Fragrant Lily, Flowering Plum, and Scented Blossom, she witnessed the freedom of the unbound feet of the women, The Within Ones—for the Manchus do not bind the feet; the abomination which the least waste is held to be; the savings in the shape of jewels and gold-leaf and ingots; and she sympathised with that poor little failure, the secondary wife.

With that of Kung Ta Jen; Kung Tai Tai, his wife; and their children, Brother, The Encourager of Sincerity, Gentle Calm, Orchis Flower, and Water-lily, more still; for she became very much one of them and "blood-sister" to Orchis Flower, not in orthodox fashion, by the exchange of genealogical trees, singings and kowtowings, but by the exchange of clothes—an uncomfortable experience for both—and by sleeping in each other's beds.

Her record is of the utmost value: much that she saw is moribund, dying with the older generation.

The bound feet, for instance. "When one remembers these poor feet and the pain and tediousness of each step, it is a wonder that Chinese women walk at all. It was perhaps ten minutes' walk from the flat to the foreign shops: it took Aunt Kung three-quarters of an hour." And: "Aunt Kung would return from these expeditions bemoaning her aching feet, and occasionally had to go to bed early to pull off the wrappings and rest her throbbing members. . . . It is no wonder that Chinese ladies, such as Aunt Kung and Gentle Calm, prefer to sit cross-legged on a bed, when possible, instead of on a chair with their feet on the floor. With bound feet the blood is naturally congested, and when the legs are hanging downwards, there is an excruciating, burning throb of the blood in the extremities. It is cruel to ask the bound-footed to sit long on a chair." Yet it is written: "'Beauty's' unbound feet were a sign of her slavery; for only slaves and nuns, both of the lowest orders of society, have unbound feet, save round about Canton and amongst the Manchus."

Then: "seclusion." "It is entirely against Chinese taste, etiquette or wish, for one gentleman calling on another to see the ladies of the household: nor are ladies visiting friends ever seen by the gentlemen of the family. . . . The newest of the new Chinese . . . walk arm-and-arm in public to indicate their break with past traditions of women's seclusion."

But, not too strict in such matters, the Kung family sat down to eat together, an amazing thing in a time when it was noted: "Men are sacred superior beings in China, and in public appear to be on such a different plane from their submissive women, eating first, their interests studied first"; and it was "impossible" to shake a woman's hand! "It is the unpardonable offence in China to strike a man, the shame to him is so overwhelming. A Chinese clasps his hands when greeting another, and does not touch the other's hand. Much less would he take a woman's hand in greeting. For many years, the sight of a foreign man shaking a foreign woman's hand seemed to him to indicate a low and grossly licentious condition of civilisation."

In such manner, Lady Hosie on manners and customs; births and betrothals; marriages and deaths and mournings; the house and its intimacies; the Chinese patrician, and, especially, his women; dress and fashion; food and "prescriptions"; the passing of the old and the progress towards the new. Wrote Li Cheng: "Most of the foreign books on China are rather hard on us Chinese, making out that we are all callous to the sufferings of others, incapable of speaking the truth, feeding on cats and rats, and living, like rabbits, in warrens." Lady Hosie's book is the pleasantest of correctives, for, as she writes in answer: "The truth is, my dear Li Cheng, you are like the rest of the inhabitants of this mortal globe, neither angels nor demons, but human beings, with the virtues, vices and variety which that phrase implies."

E. H. G.



WITH "SCENERY" OF THE ELIZABETHAN TYPE: A CHINESE STAGE IN A TEMPLE.

"The actors enter from behind, and the scenery is of the Elizabethan type. Two stage hands will hold up a canvas to represent a city wall, and another will prance to represent a horse."

Reproduced from "Two Gentlemen of China," by Courtesy of the Author and of the Publishers, Messrs. Seeley, Service and Co.

to the more utilitarian Modern History, Geography, and Mathematics.

Little wonder that such men of the Girdle-Wearers, the upper classes, looked down upon the commoners, the Hundred Names, especially if those commoners were Manchus, for they were conscious that "hardly a Manchu in the whole of Chinese history knew what real learning meant. . . . for the Manchus were exempt from the examinations which Chinese had to pass before taking office. They had special exam-

\* "Two Gentlemen of China: An Intimate Description of the Private Life of Two Patrician Chinese Families, Their Homes, Loves, Religion, Mirth, Sorrow, and Many Other Aspects of Their Family Life." By Lady Hosie. With Many Illustrations. (Seeley, Service and Co.; 21s. net.)



# WHERE THE FAMILY IS EVERYTHING: HOME IN CHANGING CHINA.



1. BUILT WHERE BENEFICENT SPIRITS WILL BRING GOOD FORTUNE:  
A CHINESE PATRICIAN'S ANCESTRAL HOME IN THE SOUTH.



3. FACED BY THE BLANK WALLS OF MORE ORDINARY HOUSES:  
THE LATTICED WALL OF A GENTLEMAN'S RESIDENCE.



4. WITH VERANDAS, PAVILIONS, GROTTOS, AND BRIDGES:  
THE HONG-KONG HOME OF A CHINESE MERCHANT PRINCE.



5. WITH CURTAINS THAT CAN BE PULLED ACROSS AT NIGHT: A BED IN THE HOUSE  
OF A CHINESE MERCHANT PRINCE.



2. TYPICAL OF THE BEST CHINESE FAMILIES—OLD AND NEW CHINA TOGETHER:  
A CHINESE GENTLEMAN AND HIS FAMILY.



6. WITH POORER HOUSEHOLDS, A RIVAL TO THE "LIVING-IN"  
COOK: THE CHINESE TRAVELLING COOK AND HIS RESTAURANT.

As is noted in the review (on the opposite page) of Lady Hosie's "Two Gentlemen of China," the Family is everything in China; far greater than the individual, and, in a sense, far greater than the nation. Indeed, it is only in recent years that the sense of nationality has begun to be felt, as foreign nations have knocked at China's doors. To quote the book: "The fall of dynasties but drives a Chinese family, where it is at all possible, back to the ancestral roof-tree like a flock of homing pigeons. It is probably everyone's instinct, when great national calamities happen, such as war or revolution, to seek either to shelter, or be sheltered by one's Lares and Penates. Disaster to China herself knits her families

into closer unity. Though there may be twenty or thirty under one roof, not one must be abandoned." With regard to certain of our illustrations, the following notes may be given: (1) Only part of the house is shown, for it has many more pavilions and courtyards, with quarters for servants and guests; (2) In this photograph, the Chinese gentleman is shown seated. His eldest daughter is beside him, and his wife stands behind their little grandson. His son is close to his shoulder; (6) The travelling cook carries his restaurant round the streets. On the left is seen the cauldron, with firewood below it; in the centre is a pair of bellows; on the right is a bucket of water.



# A SAHARA FILM: BUSHMEN AS "BIRDS"; CURIOUS HEAD-DRESSES.

PHOTOGRAPHS BY CAPTAIN ANGUS BUCHANAN, FROM HIS FILM, "CROSSING THE GREAT SAHARA."



AFRICAN BUSHMEN DRESSED TO REPRESENT THE BURUTU BIRD: A DISGUISE USED FOR STALKING BIG GAME IN THE SAHARA.



ANOTHER PHASE OF THE BURUTU DANCE, DESCRIBED AS "A CURIOUS DANCE OF IMITATIVE COURTSHIP": MEN AS BIRDS.



FORMED OF STRING-LIKE RINGLETS, WITH KNOBBED ENDS, AND HEAD-BANDS OF METAL DISCS: A STRANGE HEAD-DRESS WORN BY SAHARAN WOMEN.



SHOWING ALSO AN EARRING, AND ONE HAND WITH RINGS ON THREE FINGERS: A SIMILAR HEAD-DRESS WORN BY WOMEN IN SAHARAN OASES.

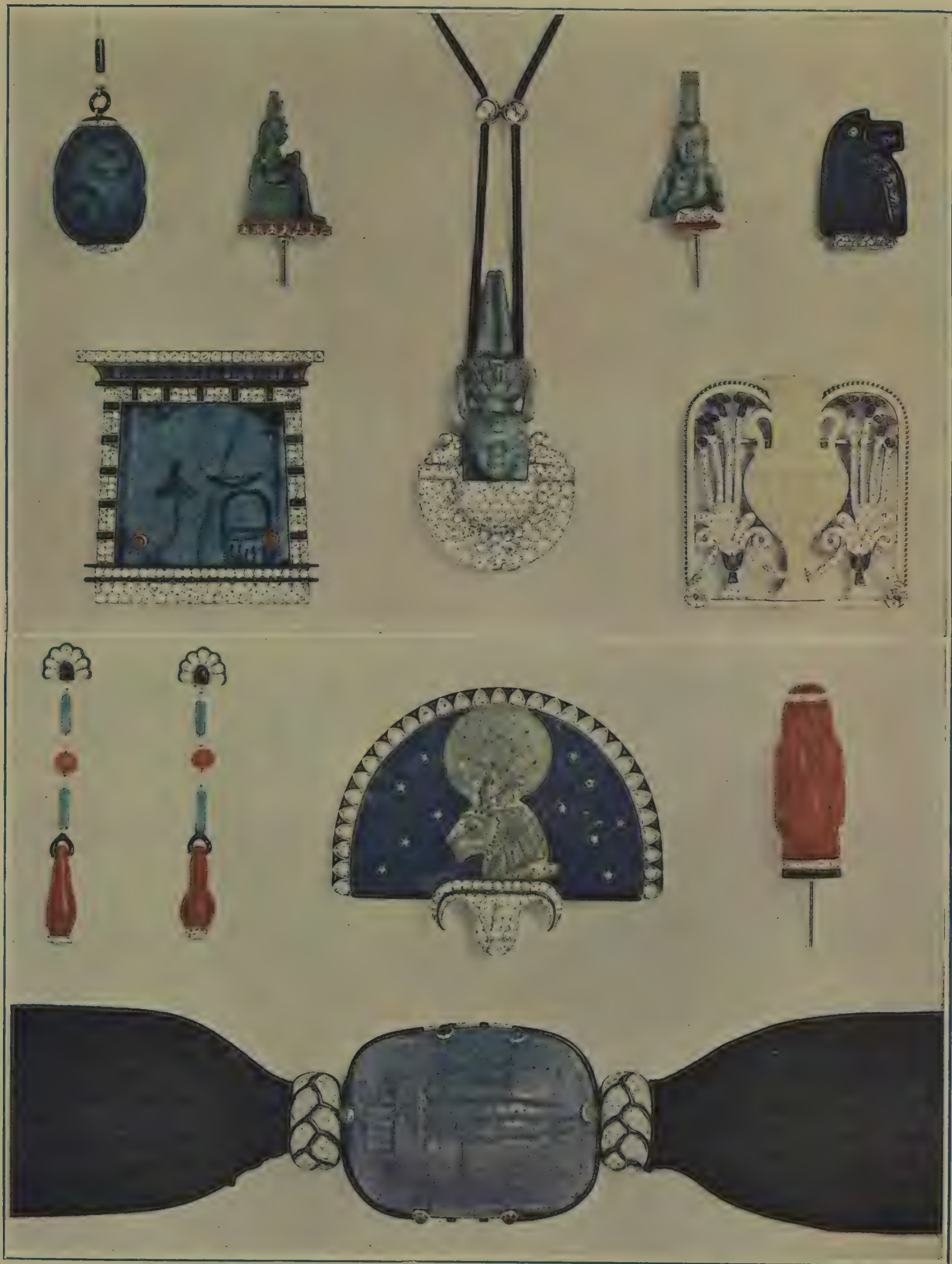
Captain Angus Buchanan's remarkable travel film, "Crossing the Great Sahara," was produced by Mr. Reginald Ford at the Palace Theatre on Sunday, January 20. Captain Buchanan, who is a Scottish Army officer, spent sixteen months in the desert, and accomplished a journey of 3500 miles, from Kano in Northern Nigeria, to Tuggurt in Algiers, thus travelling right through the desert from south to north. He went by camel-back and on foot, and only one camel survived to the end. In the heart of the Sahara he took film pictures in places a thousand miles from any point where a cinematograph camera had been before. He dis-

covered and filmed the hidden village of Fachi, built underground of great slabs of solid salt; also the mysterious "Veiled People" of the Sahara, and many species of wild life hitherto unknown. The expedition was inspired by Lord Rothschild to study Saharan fauna, native life, and geography. During the season at the Palace an exhibition of some 500 specimens of animals and birds is on view. The Burutu Dance, illustrated above, is described as "a curious dance of imitative courtship, in which the Bush people dress to represent the Burutu bird: the disguise is chiefly used in stalking big game in open country."



## THE "TUTANKHAMEN" INFLUENCE IN MODERN JEWELLERY.

REPRODUCED BY COURTESY OF CARTIER, LTD., 175, NEW BOND STREET, W.1.



EGYPTIAN TRINKETS FROM 1500 TO 3000 YEARS OLD ADAPTED AS MODERN JEWELLERY: BROOCHES, PENDANTS, EARRINGS, AND HAT-PINS SET WITH REAL ANTIQUES, AND A TUTANKHAMEN REPLICA.

Women interested in Egyptology, who desire to be in the Tutankhamen fashion, can now wear real ancient gems in modern settings as personal ornaments. We illustrate here some typical examples, by courtesy of Cartier, the well-known Bond Street jewellers. Taken in order from left to right, beginning at the top, the objects are described as follows:— (1) A bead of glazed faience of the Twenty-second Dynasty (about 900 B.C.). Its deep colour shows its age. (2) A figure of Isis and child in glazed faience (Twenty-sixth Dynasty, 600 B.C.) set as a hat-pin. (3) A faience head of Isis (600 B.C.) set as a pendant. (4) A faience bust of Isis (600 B.C.) set as a hat-pin. (5) A glazed faience head of Hapi, the monkey-god of

the Nile (Twenty-second Dynasty, 900 B.C.) set as a hat-pin. (6) A miniature temple in glazed faience (900 B.C.) set as a brooch. (7) This is the only object on the page which is not an actual Egyptian antique. It is a miniature replica of the most beautiful alabaster vase found in Tutankhamen's Tomb. (8) Ear-rings of lotus seeds and glazed faience tubes (Eighteenth Dynasty, 1500 B.C.) set with diamonds and onyx. (9) A sacred ram in glazed faience (600 B.C.) set as a brooch. (10) A figure of Ta-urt, protecting goddess of women, in sardonyx (Thirteenth Dynasty) set as a hat-pin. (11) A scarab (Twenty-first Dynasty, 1000 B.C.) set in coloured stones as a clasp for a twisted silk belt.



# "SPELLBOUND": THE THIRD GREAT THRILL AT TUTANKHAMEN'S TOMB.

THE "TIMES" WOODS COPYRIGHT IMAGE MADE BY MR. HARRY F. LEE, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK, ENLIGHTENED LENT BY COURTESY OF THE TRUSTEES AND THE DIRECTOR OF THE EGYPTIAN DEPARTMENT.



THE FIRST GLIMPSE OF THE SARCOPHAGUS: "AN AWE-INSPIRING IMPRESSION ACCENTUATED BY THE MYSTIC MAUVE LIGHTS OF THE ELECTRIC REFLECTOR"—MR. HOWARD CARTER (CENTRE), MR. MACE (BELOW), MR. CALLENDER (ABOVE).

One may well imagine the thrill of awe felt by Mr. Howard Carter and his associates when, on January 3, they saw for the first time the sarcophagus of Tutankhamen standing where it was placed 3200 years ago. "There have been two such moments," said the official record: "one when the tomb was originally opened . . . and the second when the sealed door was broken through. . . . One more such moment awaits us, when we shall be enabled to raise the sarco-

phagus lid and see the King in all the majesty of death within." After the doors of the third shrine had been opened, on January 3, "the decisive moment was at hand, and we all watched with tense excitement. The bolts of the last doors were drawn aside, the doors swung slowly open, and there, filling the entire area within the fourth shrine, stood an enormous sarcophagus of crystalline sandstone, intact, with the lid still firmly in its place. At the corners, modelled

*Continued opposite.*



## WHAT THEY SAW: "THE ACTUAL SARCOPHAGUS" OF TUTANKHAMEN.

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"AN ENORMOUS SARCOPHAGUS . . . WHEREIN THE KING LIES BURIED": SEEN THROUGH THE DOORS OF THE FOURTH SHRINE, SHOWING THE ARM OF ONE OF THE PROTECTIVE GODDESSES—THE FIRST PHOTOGRAPH.

*Continued.*

in the highest relief, were figures of the four protective goddesses, Isis, Nephthys, Neith, and Selk, not standing free like the exquisite figures round the shrine in the store-chamber, but cut in the stone of the sarcophagus itself, their arms and wings outstretched along its sides; while the entablature comprised a frieze of inscriptions giving the cartouches of King Tutankhamen, thus confirming that this was his tomb, and that within the sarcophagus reposed his mortal remains.

Its vastness, the superb decoration and carving, and the dazzling of the golden doors and the sides of the various shrines, all combined to create an awe-inspiring impression, which was accentuated by the mystic mauve lights cast on the scene by the electric reflector behind us. It was a most thrilling moment, and we gazed on the spectacle spellbound and silent." The first photograph of the sarcophagus will be reproduced in colour in a later issue.



# RESPLENDENT IN BLUE AND GOLD: TUTANKHAMEN'S CHARIOT AND HARNESS— EXCLUSIVE COLOUR PHOTOGRAPHS.

REPRODUCED UNDER THE ARRANGEMENT WITH MR. HOWARD CARTER, BEING THE SOLE COLOUR RIGHTS IN CONNECTION WITH TUTANKHAMEN'S TOMB  
TO "THE ILLUSTRATED LONDON NEWS."

THE ensign in the form of the Horus Hawk, only found on royal chariots, was emblematic of the King's claim to be "Son of the Sun." The solar disc on its head, embossed in thin gold, bears the royal insignia. "The Theban monarchs," writes Dr. H. R. Hall in his "Ancient History of the Near East," "had to be 'Sons of the Sun': the phrase had become fixed in the royal titulature, and carried with it the claim to the loyalty of all Egyptians." The household god Bes, whose head figures in the decoration of Tutankhamen's chariots, is thus described in the "Dictionary of Non-Classical Mythology" (J. M. Dent): "Bes was an ancient god of the Egyptians, whose cult was introduced from the land of Punt (on the Somali coast). He had apparently a twofold character."

(Continued opposite.)



COVERED WITH GOLD AND INLAID WITH ARAGONITE AND OBSIDIAN, THE EYELIDS AND EYEBROWS BEING OF LAPIS LAZULI GLASS: A PAIR OF BLINKERS FOR THE ROYAL HORSES.

(Continued) for he was associated on the one hand with the lighter pleasures of dance and music, and was looked upon as a friend of children and in some way helpful to women in childbirth. Objects in use in daily life are found adorned with his figure. But he had a fiercer aspect as an avenging deity, when he is seen armed with warlike implements. He was associated with the solar deities and became identified with certain forms of Horus, Sot, and Harpocrates, and even with Set. Bes is figured with a dwarfish body, huge head and short legs, flat nose and protruding tongue (as in the head, also from one of Tutankhamen's chariots, illustrated in our issue of January 12). The hawk is associated with him as a solar deity." Probably on the royal chariots his warlike aspect would predominate.



HEADS OF THE GOD BES IN SHEET GOLD, WITH SILVER MOUTHS FOR STRAPS, AND ARAGONITE REELS: HARNESS SADDLES FROM A ROYAL CHARIOT.



AN EMBLEM OF THE "SON OF THE SUN"—THE HORUS HAWK BEARING THE SOLAR DISC—A ROYAL ENSIGN ON A CHARIOT POLE.



A SPLENDOR OF GOLD: THE BODY OF A ROYAL CHARIOT INLAID WITH FEATHER PATTERN OF COLOURED GLASS AND CALCITE, AND HAVING FIGURES OF EGYPT'S FOES CARVED IN THE ROUND BETWEEN THE BODY AND THE UPPER RAIL (SHOWN IN THE RIGHT-HAND TOP CORNER).

We continue here our series of colour reproductions of the wonderful examples of ancient Egyptian art found in Tutankhamen's Tomb. We may point out once more that, as this paper possesses the exclusive colour rights in connection with the tomb and its contents, it is only through the medium of our pages that the full beauty and splendour of these art treasures wrought three thousand years ago can be properly appreciated. The photographs have been



INLAID WITH COLOURED GLASS, CALCITE, ARAGONITE, AND OBSIDIAN, AND ENCIRCLED WITH GRANULATED GOLD-WORK: A DECORATIVE BOSS (CONTAINING AN EYE) ON ONE OF THE PANELS OF A ROYAL CHARIOT, COVERED WITH SHEET GOLD IN AN ELABORATE DESIGN.

taken by an autochrome process direct from the originals, and faithfully represent their colouring and detail. Details of the various precious stones and other substances of which the inlay work is composed are given in the titles to the above illustrations. The pair of harness saddles carved with the head of the god Bes formed part of the breast harness. They were fastened to the yoke by means of the arragonite reels at the top.



# LIKE THE ARK OF THE COVENANT: THE PALL ON TUTANKHAMEN'S SHRINE.

THE "TIMES" WORLD COPYRIGHT PHOTOGRAPHS BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK, EXPEDITION; LENT BY COURTESY OF THE TRUSTEES AND THE DIRECTOR OF THE EGYPTIAN DEPARTMENT.



"GIVING THE STRUCTURE A REMARKABLY BOOTH-LIKE APPEARANCE" SUGGESTING THE TABERNACLE OF THE COVENANT: THE TOP OF THE ROSETTE-SPANGLED LINEN PALL INSIDE THE SHRINE AFTER REMOVAL OF ITS ROOF—SHOWING FIGURES PAINTED ON THE CHAMBER WALL BEYOND.



"THE TASK OF REMOVING THE SPANGLED PALL WHICH SCREENED THE ROOF OF THE SECOND SHRINE PROVED TO BE SIMPLER THAN HAD BEEN ANTICIPATED": MR. HOWARD CARTER (LEFT) AND MR. A. C. MACE (CENTRE) ROLLING IT UP ON A POLE FROM ONE SIDE OF THE SHRINE TO THE OTHER.

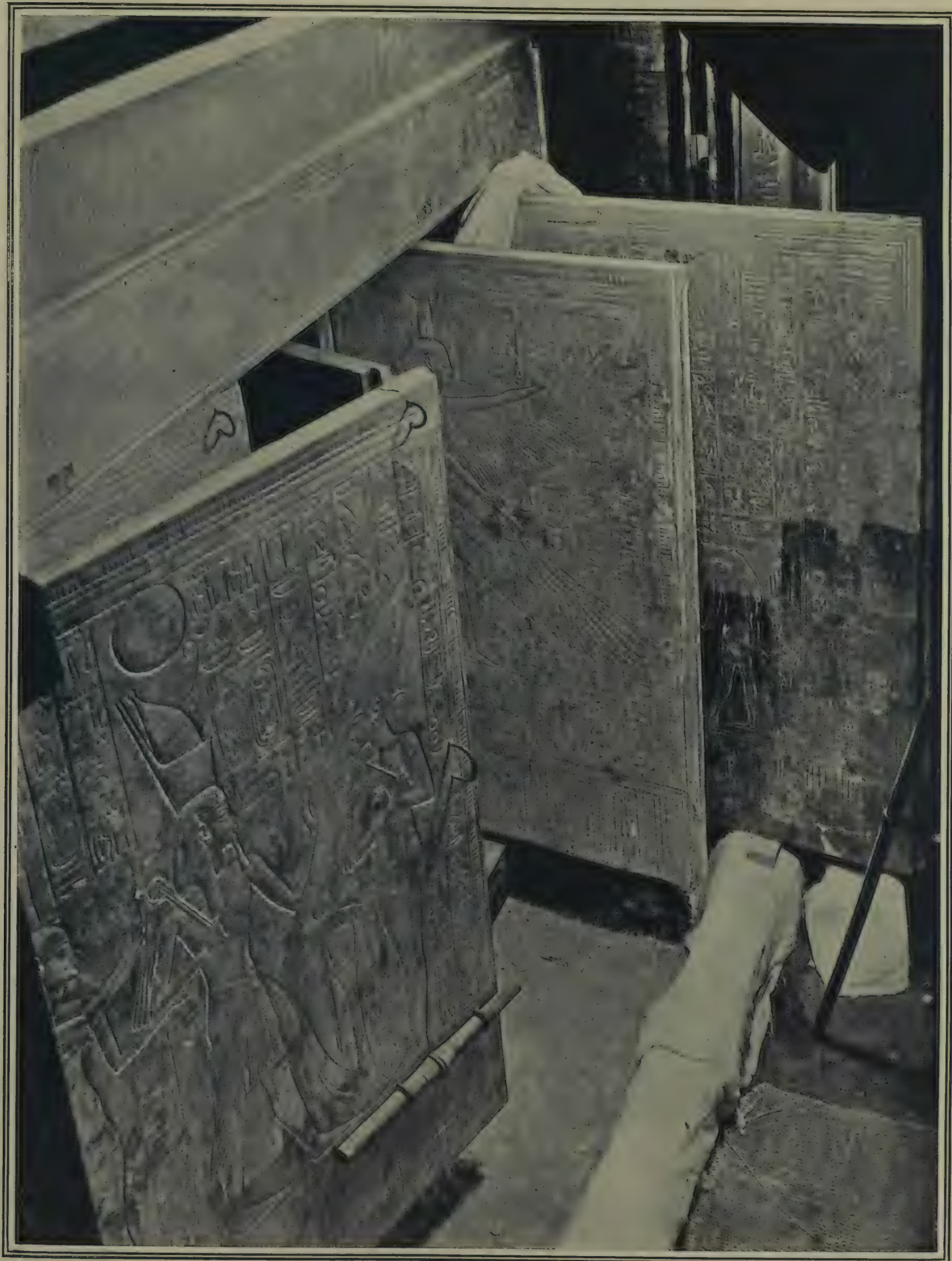
The upper photograph is the first view of the top part of the linen pall bespangled with golden rosettes, as seen after the removal of the roof of the great outer shrine of Tutankhamen. The fabric has turned a dull brown. As the central beam is higher than the outer corners of the frame across which the pall was stretched, the pall is arched, giving the structure a remarkably booth-like appearance. "Somehow the sight of this contrivance and the beautiful inner shrine underneath," said the "Times" despatch, "turn one's thoughts to the

Bible. Much in this manner, it strikes one, must the Ark of the Israelites have been sheltered when it rested in the Wilderness. There is in many respects a curious resemblance to the Tabernacle of the Covenant described in Exodus." For rolling the pall off its wooden framework, a pole was placed on top of the cornice across one side, with two boards alongside to accommodate the workers. The end of the pall was then carefully gathered up round the pole, which was gradually rolled towards the opposite side of the shrine.



# "ALMOST BLINDING": THE GOLD DOORS OF TUTANKHAMEN'S SHRINES.

THE "TIMES" WORLD COPYRIGHT PHOTOGRAPH BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK, EXPEDITION; LENT BY COURTESY OF THE TRUSTEES AND THE DIRECTOR OF THE EGYPTIAN DEPARTMENT.



CARVED WITH FIGURES OF THE KING, GODS OF THE UNDERWORLD, AND (THE INNER ONE) WITH "PROTECTIVE GODDESSES WITH OUTSTRETCHED WINGS": THE SUCCESSIVE SHRINE DOORS OF GOLD, WITH BOLTS OF EBONY.

When the doors of the outer shrine had been removed, "those of the second shrine (we read) stood fully revealed, completely gilt, with magnificently incised scenes in relief of King Tutankhamen in various attitudes of worshipping, with, at the top and bottom, bolts of ebony and, in the centre, staples of bronze fastened by cord on which the sealing is intact. Carefully the cord was severed, and the doors opened, and a third shrine was revealed, exactly similar in design, of gold throughout. . . . Upon the doors were represented, carved upon the gold, a number of

curious figures of gods of the underworld. In each succeeding shrine the gold was cleaner and brighter, and as the successive doors stood open, their inner faces covered with gold, like the outer ones, the sight was dazzling, superb, almost blinding in its effect. . . . Then the doors of this third shrine were opened, revealing yet a fourth shrine, also of gold. . . . That there were now between us and the heart of the nest of shrines only the doors confronting us was evident from the figures of protective goddesses." The opening of these last doors revealed the sarcophagus.





Between men who smoke the same brand of tobacco a curious bond of sympathy exists. . . After all, there must

be some good in a man who can appreciate, as you yourself appreciate, the fine fragrance, the mellow excellence of

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## BOOKS OF THE DAY.

By J. D. SYMON.

THE keeping of centenaries, literary or otherwise, may be merely a sentimental observance, an arbitrary convention. "A New Year," said Walter Scott in "The Fortunes of Nigel," "begins every day," and in that respect he exposed the hollowness of specially marked anniversaries, yet he would not have set them aside. They have their uses as periods of stocktaking, and they afford a good opportunity for the revision of opinions that threaten to harden into dogma and call for challenge. The hopeful part of these celebrations is their power to stir up the dry bones, to clothe them anew with flesh, and to breathe into them a living spirit.

They have their drawbacks, for every enthusiast who adds his mite to the ritual of homage cannot be inspired. Some are so carried away that they fail to be even ordinarily sane. The classic example is the disastrous effect the Shakespeare Jubilee had on Mr. James Boswell, who at Stratford-on-Avon gave one of his most memorable examples of fatuity, appearing in Corsican costume, with a huge ticket inscribed "Corsica Boswell" stuck in his hat, lest he should pass unnoticed in the crowd. But these are the unavoidable accidents of enthusiasm. The good grain more than compensates for the inevitable chaff, and even the chaff itself may add to the gaiety of nations.

Two years ago the newspapers, the reviews, and the writers of books commemorated the centenary of Shelley's death; three years ago that of John Keats. On Keats, by the way, the best and truest word I can recall was said by Mr. Howard Gray in the *Pall Mall Gazette*. We are now on the eve of another poet's centenary, and, although the date is still three months ahead, the scribes are already sharpening their pens. Articles begin to appear in the daily Press, and the publishers' advance notices announce new books on the subject. Mr. Murray, as in duty bound, is first in the field with the promise of "Byron in England," by Professor Samuel C. Chew, of Bryn Mawr College. While the book will include a survey of the study of the poet in this country, and will touch also on the writings published on the Continent and in America, it will deal principally with Byron's reputation in England both in his own lifetime and since.

The subject is colossal, and, if any man wished a deterrent from adding another line to it, he could not do better than look at the Byron section in the British Museum Catalogue. He ought to depart chastened. Such, however, is the fascination of the poet, who after Napoleon was the most-talked-of man in Europe, that that appalling bibliography is likely to receive additions as long as English or any other Literature endures.

No poet, certainly no English poet, has been so prolific a theme for the makers of myths as Byron. The legends that have grown up about his childhood in Aberdeen alone would fill a fair-sized volume. Some are wildly absurd, such as an alleged performance in swimming—clearly an offshoot of the Hellespont feat. It is said that the poet dived off "Balgownie's brig's black wall," swam to Don mouth, and then crossed Aberdeen Bay to the North Pier and back—a stretch of about six miles. Pretty good going for ten years old! And yet the story gives one furiously to think. There is fair evidence that when he was fifteen Byron returned to the North secretly. An old ghillie said he acted as the future poet's guide up Lochnagar, and his description has many elements of truth—the lame boy's frequent rests, his silent gazing at the mountains he loved. By his own confession, Byron never revisited the city of Aberdeen itself, but in a then outlying village lived his old nurse—not May Gray, for whom latterly he had little liking, but her married sister Agnes, of whom, it is said, he was always fond. Tradition says he went off on his own account when a little boy and stayed with her. Did he repeat the visit *sub rosa* in 1803? He need not have gone into the city, and her house was not very far from the Don and the sea. The swimming story, then, may have some foundation in fact. Although the dive off the bridge is scarcely credible, Byron may very well have made a long swim out into the Bay, and so impressed the popular imagination. The exaggeration of details is only a matter of time and frequent repetition.

The Lochnagar story raises other speculations. The ghillie was a very aged man when he told it to the minister of Dinnet. Was he correct as to the year? He thought Byron "looked about fifteen," and 1803 agrees well with a visit to Deeside "some years ago" to which Byron alludes in a letter to Charles O. Gordon of Abergeldie in 1805. It is just possible, however, that this secret excursion was later still, or even that there was a second surreptitious return to the North. Byron's continual projects of a visit to Scotland became a standing joke among his friends. He was always going and never seemed to go.

1803 coincides with one of his complete disappearances. He vanishes again as far as letters are concerned between Aug. 11 and Oct. 19, 1807. On the former date he writes:

"On Sunday next I set off for the Highlands." On the latter he turns up in London at Dorant's Hotel, whence he writes to his solicitor to beg immediate supplies. He is "contemplating with woeful visage one solitary Guinea, two bad sixpences and a shilling, being all the cash at present in possession of yours very truly, Byron." It looks as if Lord Byron of Trinity had just come off a longish pilgrimage. But this is mere theory; he knew many other ways of getting into low water than a sentimental journey to Caledonia. Lord Ernle draws no conclusions from the hiatus in correspondence, and it may be rash to do so by connecting the announcement of an intention that had become a byword with a hiatus in whereabouts and in ready money. I draw no local inference from the bad sixpences impossible to "bang."

The length to which these notes have run, keeping me most reprehensibly from my "Books of the Day," is only another proof of the dangers of starting Byronic hares. There will be enough of that between now and April 19, and this digression is therefore superfluous. But there seems to be no escape, for among the new books are one or two which, without having any direct or perhaps intentional reference to the coming centenary, are further suggestive of Byron anecdote. One of these, the "LETTERS OF LADY MARY WORTLEY MONTAGU" (Long; 3s.), is a little reprint of one of the earliest books the precocious

used ill—or say so, whether they are or not." Later, he wrote: "I admire her so much—her wit, her beauty." The beauty, it is to be feared, was sadly ravaged by smallpox, but no matter—the mere thought of the witty authoress gave Byron yet another chance to rhapsodise on "the name of Mary." In his description of Constantinople he remembers that this is—

... the very view  
That charmed the charming Mary Montagu.

Her letters are of perennial charm, but this reprint, coming just when it does, derives an additional interest from the link with Byron.

The books seem to run in pairs to-day. Here is another with the name Montagu on the title-page, but in this case it would not charm the poet, for the subject of the memoir was the leader of a coterie he lashed unmercifully in his satire. But it was only her successors that incurred this punishment, for the lady herself had been dead seven years before Byron made his first public appearance in verse. He detested learned women who made a parade of learning; but Nemesis had him there, for his most elaborate attack on "The Blues" is one of the poorest things he ever wrote. He calls it "A Literary Eclogue," but it is neither very literary nor very choice.

The new book is "MRS. MONTAGU, QUEEN OF THE BLUES," edited by Reginald Blunt (Constable; two vols. 42s.). Elizabeth Robinson, Mrs. Montagu, was the centre of that set of accomplished Englishwomen who assumed the name of "blue-stockings." The title was as old as the last year of the fourteenth century. In 1400 a society of intellectual men and women was formed in Venice, and the clique adopted blue stockings as its distinctive mark. Mrs. Montagu and her friends revived the custom in 1780, when she wore the *Bas-bleu* at her evenings. To these she attracted all the eminent literary people of her day, and she held her place as queen undisputed for fifty years. She left a huge correspondence, but was not among the great letter-writers of the world.

The interest of these memoirs lies chiefly in their reflection of eighteenth-century notables who revolved round the Queen of the Blues. She was a remarkable personality, but had not the gift of communicating her intellectual charm. There is anecdote in abundance, and some scandal, but the extent of her majesty's and the other Blues' culture remains a problem. If her successors were equally matter-of-fact, perhaps the satirist was justified.

Some remarks in last week's page have prompted a correspondent to remind me that the so-called "modern" type of woman in fiction is much older than I put it. That is perfectly true, but I was referring specially to a character set in present-day surroundings and reflecting a definite phase of the moment. Every type can be discovered in the older novelists—in essentials: my note dealt with accidental qualities. No more remarkable proof of the anticipation of mere type can be found than in the imaginary precursors of what we call "the sports girl," or "out-of-doors" girl.

She goes back to Atalanta and Camilla, among mortals, and the type is deified in Artemis. She is incarnate in Rosalind. Under Artemis's Latin name she entered the English novel. Diana Vernon speaks and acts often with the very voice and gesture of her representative in this present year of grace. Her handling of her unruly cousins parallels the candour and independence of the girl of to-day, whose technical skill with the internal-combustion engine and all its works has its counterpart in Miss Vernon's lore of harness—"a martingale I invented myself." She was learned, too, in horse-doctoring, and could give "a ball, a mash, or a horn" with the best, to her studious cousin Frank's confusion. The immediate link between Diana and the out-of-doors girl of later times is Meredith's Aminta. Her swimming scene with Matey Raeburn anticipates by a good many years a freedom that is now a commonplace (to the great health of the public mind and body), but was not quite so usual at the time when the novel appeared.

A hundred years ago it would not do at all. The poet already referred to above did not often apologise for anything he wrote, but he did condescend to a few explanatory, if not exculpatory, words when he described the morning dip of Juan and Haidee. Perhaps he was the real pioneer in this goodly form of sport. In the flood of criticism, appreciative and depreciative, that is soon to descend upon his memory, he may be found to have set more fashions than is commonly supposed. It will be hard, at any rate, for his detractors to prove that he is dead and done with. He lacked many things, but vitality was not among them.



IN THE EXHIBITION OF SWEDISH ART ON VIEW AT THE ROYAL ACADEMY: A FAMOUS SWEDISH AUTHOR PORTRAYED BY AN ARTIST COMPATRIOT—"AUGUST STRINDBERG," BY RICHARD BERGHE.

The interesting Exhibition of Swedish Art recently opened at the Royal Academy includes this notable portrait of August Strindberg (1849-1912) by Richard Bergh, who was Director of the National Museum at Stockholm from 1915 to 1919. Strindberg, whose books have been increasingly read outside Sweden of late years, was a prolific dramatist and novelist. He wrote fifty-five plays, seven novels, thirteen collections of short stories, and forty other volumes. His work is marked by pessimism and hatred of women. Several of his novels and plays have appeared in English, including "The Red Room," "The Son of a Servant," and "The Father."—[Photograph by the "Times."]

young Byron read during his schooldays in Scotland. His reading at that period was extraordinary for a child not yet ten years old. He devoured, and remembered, everything he could lay hold of about the Near East, and Lady Mary's fascinations are reflected in his poetry and his letters. In 1817 a Venetian lady asked Byron to help her to collect information for a biography of the witty letter-writer. Byron remembered that Lady Mary had spent the latter part of her life in Venice, but all tradition had vanished. "Here they know nothing, and remember nothing, for the story of to-day is succeeded by the scandal of tomorrow," the poet writes to Mr. Murray, whom he begs to tell him anything "or get anything told." He will take it as a favour, "and will transfer and translate it to the *Dama* in question."

Then the specialist looks out, and the spell of an old literary attachment reasserts itself. "And I pray you besides to send me, by some quick and safe voyager, the edition of her Letters, and the stupid Life, by Dr. Dallaway, published by her proud and foolish family." Next year he writes again on the same subject to his publisher, on a critical point—"the three French notes are by Lady Mary; also another, half-English-French-Italian. They are very pretty and passionate; it is a pity that a piece of one of them is lost. Algarotti seems to have treated her ill; but she was much his senior, and all women are



# A GOOD WORD FOR THE GORILLA: REALLY AN "AMIABLE

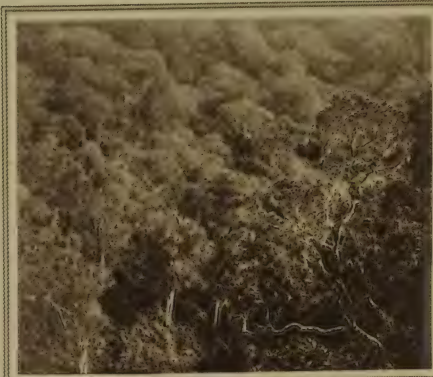
BY COURTESY OF THE PHOTOGRAPHER, MR. CARL E. AKELEY,



1. SHOWING FAMILY LIKENESS BETWEEN TWO KARISIMBI SPECIMENS (UPPER AND LOWER RIGHT) AND AMONG THE OTHER THREE FROM MT. MIKENO: GORILLA DEATH-MASKS.—(Copyrighted by Carl E. Akeley.)



5. A FEMALE GORILLA'S HAND AND FOOT (TOP), AND A LARGER MALE'S CLINCHED FIST. PLASTER CASTS MADE IN THE FIELD. Copyrighted by Carl E. Akeley.



2. THE GORILLA'S BEAUTIFUL HOMELAND: DENSE FOREST AND TROPICAL VEGETATION ON MT. MIKENO, NEAR LAKE KIVU, IN CENTRAL AFRICA. Photographed by Carl E. Akeley. Copyrighted by "Natural History."

THE gorilla has found a new champion in Mr. Carl E. Akeley, who defends "man's closest relative" from the popular charge of ferocity based, he alleges, on fable and hearsay. In an article entitled "Gorillas—Real and Mythical" in "Natural History" (the journal of the American Museum of Natural History, New York), he writes: "The gorilla group in Roosevelt African hall, (i.e., at the American Museum) will be a great disappointment to that portion of the public which has expected and would prefer to see the gorilla made as human and as horrible as the imagination has painted him, for it will show the gorilla as a great amiable creature in a setting of extraordinary beauty. In the group will be told the story of the gorilla as I found him in November, 1921, near Lake Kivu in the eastern Congo, on the glorious forested slopes of the extinct volcanoes, Mikeno and Karisimbi. . . . Before my departure for the Kivu country in 1921, I received a letter from Mr. C. D. Foster, who had killed a male and a female and taken a baby on Mt. Mikeno. 'Prince Wilhelm of Sweden had hunted here also, and Mr. T. Alexander Barns was in the Kivu country hunting gorillas for the British Museum when we entered it. (Photographs by them respectively appeared in our issues of Dec. 10, 1921, and Feb. 10, 1922). . . . I had never accepted the accounts of the Gaboon gorilla's ferocity. . . . Basing my theory upon my observations of the habits of the other apes and upon my general belief in the good temper of unmolested wild animals, I was prepared to find in him a decent and amiable creature. I was not disappointed. I saw no indication that the gorilla is, in the least aggressive or that he would fight even on just provocation. I have trailed him through his jungles, come on him at very close quarters, and shot him without seeing the slightest intimation on his part of an intention to start a fight. . . . Those who have maligned the gorilla's good name have cited his 'strange, discordant, half-human, devilish cry' and his beating of his chest 'with his huge fist till it resounded like an immense bass drum,' as his modes of offering defiance. In my opinion both of these habits have been misinterpreted. The only way I can describe the utterance of a gorilla is as a hoarse, guttural, prolonged bark. It has no resemblance whatever to a roar. . . . I was keen to see a gorilla beat his chest, and was fortunate not only in witnessing this action, but also in making a motion picture record of it. In this motion picture the female is shown in the crotch of a leaning tree, to which she had ascended with her two youngsters to get a better view of myself. At a time when they were all but indifferent to my presence (although I was in plain sight), she suddenly rose up and beat her chest; then immediately dropped down again. . . . One of the youngsters rose up on his legs two or three times, each time striking his chest once and, as he went down again, hitting the log once or twice with his hands. They made no vocal sounds, and I could not hear the beating of the chest from where I stood, at a distance of perhaps two hundred feet. . . . The beating of the chest is a nervous expression of curiosity, the equivalent of which we find in the actions of many of the smaller apes and monkeys. . . . The bottom picture shows two of the gorillas with clasped hands, as the old one helps the youngster to descend. The gently sloping trunk on which the gorilla was perched was no more than ten feet from the ground. The natives of this region have no fear of the gorilla. . . . While I am certain that normally the gorilla is a perfectly amiable, good-natured creature who would not look for trouble, yet I am willing to concede that in regions where he is in

(Continued opposite)

# CREATURE"—THE "APE AND TIGER" PARTNERSHIP DISSOLVED.

AND THE AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK.



3. THE GORILLA NOT ARBOREAL: A BED ON THE FOREST FLOOR.—(Photo, Carl E. Akeley, Copyrighted by "Natural History.")

Continued] competition with the natives for food. . . . an old male might occasionally become what may be called a 'bad gorilla'. . . . And it is hard to imagine a more formidable opponent. The strength of his arms is tremendous. . . . Fables of the capture of women by old males who carry them off to their fastnesses in the forest. . . . are as legendary as the fable of the ostrich that hid its head in the sand. . . . Contrary to popular theory, the gorilla is not a tree-living animal. Those shown in the motion picture were the only ones that our party saw off the ground. One of the two youngsters climbed a nearly upright tree to a height of about ten feet. . . . A few seconds later this first gorilla youngster joined the old female and the other baby in a second tree, the trunk of which slanted so that a dog could easily have run up it. . . . I saw no indication anywhere of trees having been climbed by gorillas. It is difficult to convince oneself that these heavy, rather sluggish creatures are any more arboreal than man, and I do not believe that they are. Mr. T. Alexander Barns bears me out in this belief. In the 'Wonderland of the Eastern Congo,' he writes, ' . . . they never sleep in trees, but prefer to make a nest or shelter on the ground. . . . They scarcely ever climb trees, and moreover, are not partial to fruits and nuts, preferring to feed on grass herbage and bamboo leaves'. . . . The beds were constructed in the simplest possible manner, wherever the gorilla decided to spend the night, by drawing together leaves or debris. . . . Apparently none of the nests had been used more than once. . . . Perhaps the fact

(Continued below)



6. "THE FIRST PICTURES OF LIVE WILD GORILLAS": AN OLD FEMALE AND YOUNG ONES.—(Film Photograph by Carl E. Akeley, Copyrighted by "Natural History.")



4. THE "BENIGN EXPRESSION" OF "THE OLD MAN OF MIKENO": A PORTRAIT-BUST BY MR. AKELEY FOR CASTING IN BRONZE, TO COUNTERACT THE TRADITION OF THE GORILLA'S FEROCITY.



7. NOT ERECT, BUT ON ALL FOURS—THE NORMAL WALKING ATTITUDE: A MILD-LOOKING OLD MALE SILVER-BACKED GORILLA (MOUNTED). Photograph by Carl E. Akeley.

Continued]

that the gorillas always sleep in fresh, clean beds is one of the reasons that they are so splendidly healthy and absolutely free from parasites. . . . There has been a fairly general agreement among naturalists as to the fact that the gorilla progresses on all fours, but the three-and-a-half-century-old fiction that he is much inclined to the erect posture is still popularly accepted. In spite of the fact that he seems to be evolving toward a two-legged animal, his body leans forward at an angle of less than 45 degrees and his hands touch the ground as he walks. His feet are placed squarely on the heel, bearing most of his great weight, but his fingers are doubled back so that only the knuckles touch the trail. The gorilla cannot straighten the fingers unless the wrist is bent. When the wrist is straight, as in the act of walking, the fingers automatically close like the claw of a bird when it settles on a perch. . . .

I saw, all told, from twenty-five to thirty gorillas, and got no hint that they ever progress except on all fours. . . . The only occasion on which we saw gorillas in any other attitude was that recorded in my motion pictures, when the female and the youngster rose for an instant and beat their chests. . . . The death-masks of my five gorillas are a priceless record. The first old male, one female, and the youngster were killed on a ridge of Mt. Mikeno, and they bear unmistakable resemblances to one another. The other male and female, killed on the slopes of Karisimbi, likewise resemble each other, but their physiognomies are totally different from those of the Mikeno specimens. The feeding grounds of these two ridges were separated by a valley, which the gorillas were constantly crossing back and forth. The suggestion, therefore, is obvious . . . that the gorillas live in family groups with a tendency to interbreed."



# The World of the Theatre.

By J. T. GREIN.

## THE RAVEN AND THE CARRIER-PIGEON.—"THE STEPMOTHER," BY GHITA SOWERBY.

IT was one of those drizzling days when nobody feels in cheerful mood and grouching takes the place of the cheery smile or the latest joke at the luncheon table in the Club. Of course the theatre was on the tapis, and one of the circle—one who hears the birds whisper; ay, the worms grouse!—who knows all the news from scandal to box-office figures, led off with the mournful remark: "The theatres are feeling the draught: election, Labour Cabinet, Christmas after-math, children back to school—twelve plays off this week and generally dropping receipts. In the last few weeks, I bet that not more than six theatres in London have played to good business; and the money lost over Christmas shows is positively awful. I can't see how people are still tempted to the game; what with rents and salaries and the rest of it, it's a blank nine times out of ten."

"So it is, and not only in London," said a new arrival fresh from the provinces whom we greeted with "Halloa!" and "Welcome!" "I have just finished a sixteen weeks' tour with my wife"—a famous actress. "It was a great success at the beginning; topping receipts, and, of course, great enthusiasm. We rubbed our hands in glee. Then all of a sudden that General Election! Flop went the box-office! Every week since a loss. Net result, £100 to the good, and that was luck. I've done with it; no more management for me; I prefer to take a salary and let the other fellow pay the piper. Whatever happens, the theatre is always the scapegoat. Whether the country has good luck or bad, the theatre generally gets the kicks when other enterprises get the ha'pence." Somebody interposed—"But remember 1919-1920."

"Yes, that was an exception—after-war exultation. These things happen once in a blue moon. And what happened after that upheaval? A slump such as you had never seen before—and it lasted a year!"

"Then what about this autumn—full houses everywhere, successes all along the line?" came from the defence.

"That is simply a fluke and a mystery; nobody can explain it. Perhaps the plays were exceptionally good" (so they were), "and then there was some money about. After July people had finished with the income-tax for six months; London was full of strangers; the weather was good till November; politically, things went fairly smoothly—all these factors help. But that it was merely a flash in the pan is proved by the fact that after the very first speech of Baldwin on the possibility of an election, the blight fell over-night. Only those plays which everybody tells Everyman that he must see were not affected; the rest galloped downward by leaps and bounds. I tell you the theatre is always the victim of whatever happens. Death in the Royal Family—death in the theatre! I remember that in 1910 (that sad year when King Edward died) I had the success of my life. Night after night the 'house full' boards were out. Next day the shutters; after the funeral, emptiness! Not wild horses, nor yet even 'paper,' could drive the people to the theatre. After a great calamity there is usually a desire for relaxation. Not so in 1910; the *malaise* was long and continuous. But let us go on and see how the theatre fares on happier occasions. A royal marriage—down go the receipts; a royal visit—down go the receipts; Advent or Christmas—down go the receipts; then a few weeks' respite and prosperity, but the schools reopen—down! It's always down for some reason or other; it's down in Lent; it's down when the winter is bad; it's down when June flames more than usual; it's down when the summer is long; it's down when the summer is uncertain—for the people stay away on spec. It's down when there are races on; it's always down—down—down! Will somebody contradict me—will somebody bring forth a few

arguments for the other side? Tell me whether it is the same in other countries." And somebody did exclaim: "On the Continent they are wise, and shut the principal theatres in the summer."

"Good for you!" said the croaker; "but do they pay rents of £250 to £450 per week? How can we afford to shut up when we have to pay these sums, or to interrupt a run when we begin well? There is no room for comparison or for theory: practice tells,

draw the public by all means at our command. Does a City man or a shopkeeper open his business merely three hours a day and let the rest of it run to waste? Why should a theatre not be open the best part of the twenty-four? I don't say that we are ripe for forenoon performances—that may come in time—but there is no reason why we should not have daily matinées as at the Coliseum and Hippodrome. They attract, don't they? It is not

my intention to run my evening play twelve times a week, but I will certainly give four matinées, beyond the regulation ones, of another play performed by a different team of actors. That is the game to play, and it's worth the candle. And I am not at all sure," he added, "that there would not be a public for a cocktail performance between 5.30 and 7.30, when most people don't know how to kill time except with bridge and jazz. I may try it; at any rate, I am going to exploit my theatre on borrowers' lines. I will let it, as it were, work off its rents. That's the way, and better than all this croaking, which is as old as the hills, yet lets things ramble on their conservative course."

"The Stepmother" has great qualities and two great faults. Much of the dialogue is too explanatory and superfluous; one scene (Act II. tableau) could be cut out as being obvious; in the last act there is an episode—the husband stealing his wife's money from her desk—which is absurdly incredible. But let us dwell on the merits. In the

first place the originality of the theme. When the husband found that his sister-in-law had left all her means to her nineteen-year-old companion, and nothing to him, he proposed to her, on her promise to be a good stepmother to his two daughters. Miss Ghita Sowerby showed in this prologue great insight and power to "cast" her postulate.

Ten years elapse, and the man, who was already pretty worthless before his second marriage, became a crook and a thief. He had made away with her money; he had let her work for him as a dressmaker. Surmising a *liaison* with an old friend of the family, he winks at it and almost practises blackmail to get out of his financial embarrassments. At length, when he finds that the lover fears no consequences and could make him a bankrupt with worse consequences in the background, he agrees to leave the country.

The man is somewhat overdrawn, but he is an interesting study. The working of his schemes and mentality is exceedingly well projected. But the main quality of the play lies in the portrayal of the stepmother and her two daughters—a staunch triple alliance, to maintain which she is ready to stake her honour. Here there is a total absence of convention, and although it seems a little *contre nature* that the daughters side with the stepmother against their father, the position is so naturally drawn that we accept it. Had the authoress gone straight to the point, and not overloaded the conflict with talk and interludes, it would have moved us; now it was merely entertaining without stirring the heart.

Mr. Campbell Gullan's performance stood out in an excellent *ensemble*. He tried to make the man real—a complete egotist, One thought of Balzac's Mercadet, which is praise indeed. Miss Jean Cadel was remarkable in the prologue. She conveyed the idea of nineteen, of a complete ignorance of the world, of thankfulness for small mercies, of a *penchant* for the man who proposed to her—for her money. Afterwards she was a little too passive; never made us believe that she was the type of woman that would take a lover or show fight. It was a question of personality; her acting was perfect. As one of the daughters who in her teens stood up against her father and with her stepmother, Miss Grizelda Hervey made a great impression. She was all youth, vibration, sincerity. She struck the note of pathos and made-it-true.



"HAVOC" AT THE HAYMARKET: MISS FRANCES CARSON AS VIOLET DERRING, AND MR. HENRY KENDALL AS DICK CHAPPELL, A BLINDED OFFICER, WITH A FATEFUL LETTER FROM HER WHICH HE HAS NOT READ.

Photograph by G.P.U.

and under our system we must either carry on or go under. It is a rotten game, I tell you, and there is no remedy. I once offered 70 per cent. at Lloyd's to insure the risk of a run. They laughed at me. Some



A SUCCESSFUL WAR PLAY: "HAVOC," AT THE HAYMARKET—MR. LESLIE FABER (LEFT) AS RODDY DUNTON, AND MR. RICHARD BIRD AS THE BABE.

Photograph by C.N.

of the underwriters have had their fingers in the theatrical pie and burnt them. They knew! They knew! as the old uncle says in Milne's 'Wurzelmumery.'

Suddenly the clouds outside began to lift and a faint little sun tried to burst through the gloom. At that moment one who hitherto had been silent piped up. The Carrier-pigeon v. the Raven.

"Practice," he said; "it is your practice that is wrong. You talk about the theatre and rents, and not one of you bears in mind that we over here do not make a real effort to make our theatres pay to



# THE SHAVIAN "MAID": BERNARD SHAW'S CHRONICLE PLAY, "ST. JOAN."

PHOTOGRAPHS BY FRANCES BRUGUIERE.



"WHO IS FOR ORLEANS WITH ME?": JOAN OF ARC IN THE THRONE ROOM AT CHINON ON MARCH 8, 1429.



THE TRIAL OF JOAN OF ARC IN ROUEN: JOAN HEARS THE SENTENCE OF EXCOMMUNICATION AND IS HANDED OVER TO BE BURNED AT THE STAKE—MAY 30, 1431.

The Theatre Guild production of Mr. George Bernard Shaw's latest play, "Saint Joan," at the Garrick Theatre, New York—its first production on any stage—has aroused the greatest interest, and although the Chronicle Play, as Mr. Shaw styles it, is of great length, it has been enthusiastically received. A special correspondent of one of our contemporaries describes the play in the following terms: "It is, needless to say, a brilliant and at times exasperating composition, now rising to the level of historical tragedy, and now hovering on the verge of burlesque, the strangest possible compound of the modern and mediæval, of

convincing characterisation, and audacious caricature." The Archbishop of Rheims, played by Mr. Albert Bruning, was a remarkable figure. Mr. Bruning has had considerable experience in Shavian dialogue in "Back to Methuselah," and he gave a beautifully finished study of a mediæval prelate—urbane, masterful and crafty. The title-rôle was played by Miss Winifred Lenihan in an intelligent and sympathetic manner, and reflected the simplicity, zeal, and frankness of Joan. Our two photographs give some idea of the dignified and appropriate scenery.



# THE WORLD OF WOMEN



Two fascinating hats for the Riviera which hail from Debenham and Freebody, Wigmore Street, W. The quaint Directoire bonnet on the left is of black taffeta underlined with scarlet straw, and boasting an immense bow of plaid ribbon. Projecting fans of scarlet-and-gold ribbon add a piquant note to the toque of black straw bound with gros grain pictured on the right.

THE Queen was, as usual, the centre of the picture, so far as our sex is concerned, at the State Opening of Parliament. Her Majesty was attired in cloth of gold, overwrought with a design in gold encrusted with diamonds. This formed a panel in front, outlined with a charming design in shaded topaz jewellery. The Ribbon of the Garter crossed the bodice, the Star of that Order below it on the side. The front of the bodice was a mass of diamonds, and the Queen wore five tiers of these precious stones, graduated in length, round her neck. Diamond bracelets were worn, and an all-round, high, crown-shaped tiara, the design alternate fleurs-de-lys and Maltese crosses, rising from a double row of diamonds. The fan of Brussels lace had the mount studded with brilliants. Above all this splendour of jewels and gold, the Queen's own handsome person stood out triumphantly.

There was an assemblage of Royalty, the Diplomatic Corps, and persons of light and leading at Burlington House to do honour to the works of Swedish artists. Among them were some done by Prince Eugene of Sweden, the present King's brother. Princess Beatrice spent quite a long time in the galleries, only four of which are occupied by this exhibition. The Swedish Minister, Baron Palmstierna, received her Royal Highness, who was looking very well, smiling happily, and giving hearty greeting to Baroness Palmstierna, who was with the Minister. Previously, Princess Helena Victoria had arrived, wearing a long black satin coat trimmed with black fox fur, and a black satin hat finished with black feathers. With her Highness was Lady Patricia Ramsay, who has taken up painting with great enthusiasm. Looking her usual lovely self, and wearing a grey dress embroidered in silks, and a long kolinsky coat, with a small terracotta brown felt hat trimmed with pheasant feathers flat on the felt and formed into a cockade, and thence in a band round the crown, she set off, catalogue in hand, for a tour of the galleries with a well-known Swedish artist.



One of the new spring tailleurs, of which Debenham and Freebody, Wigmore Street, W., are making a speciality. Made to order, they can be obtained for 12½ guineas.

and spirits, and much interested in the work of artists of a country of which she is destined to know much, since her daughter is its Crown Princess.

The galleries were filled by an assemblage smaller, but as distinguished, as for the Private View in spring. The Marquess and Marchioness of Sligo seemed more interested in the sculptures than the paintings. Bishop Carr-Glyn and his wife, Lady Mary, were for a long time present. Looking at them it was difficult to realise that they had had forty years of life together. Sir John and Lady Bland-Sutton were there, and, of course, Sir Aston and Lady Webb. Julia Countess of Dartrey I saw, and Lord and Lady Sydenham. Lady Leslie was with Sir John, and was looking well and handsome. Lord and Lady Swaythling, Lord and Lady Emmott, and Lord Southwark were all admiring the work.

There was a very pretty wedding at Brompton Oratory, the principals being Captain Eyston and Miss Olga Eyre. The Cardinal Archbishop of Westminster performed the nuptial rite, assisted by the Bishop of Portsmouth. Father Talbot celebrated the Mass, for it was a full and imposing ceremony, both being Catholics. It was another case of the bridesmaids and maid of honour preceding the bride up the nave, the train-bearers alone being behind. The bride is Viscountess Campden's sister, and is handsome and tall. Her white-and-gold dress looked very well in contrast to the amber and flame-coloured dresses and bouquets of her retinue. The scene within the chancel was ecclesiastically splendid, and the Pope sent a blessing, which is specially esteemed by devout Catholics as a favour from the Holy Father, and a very strong augury for future happiness.

There were fewer Peeresses and more Peers than usual at the State Opening of Parliament. The former were not wearing their loveliest dresses or their best jewels. About this, however, there was no novelty as regards dress, for many Peeresses

The Dowager Marchioness of Milford Haven brought her granddaughters, Princesses Margaret and Theodora of Greece, two tall, nice-looking girls, very quietly dressed in dark fur-trimmed long coats and black velvet hats, in one of which were slight touches of red. The Dowager Marchioness was wearing a coat and skirt of black cloth and a black hat, and seemed in excellent health

keep one specially for these occasions. One was heard in the Gilded Chamber observing to another that she thought her black frock had been to quite twenty openings. Jewels there make, as a rule, a very imposing display, and that in many instances only the second or third best were worn last week was put down to nervousness on the part of their owners. Socialists and Communists are fearsome words—more so than the British representation of them will have any chance of proving. The wife of our new American Ambassador impressed everyone very favourably; she has a clever head and a nice kind face. Her dress, of pale orchid-mauve brocade, was simple but distinguished, and she wore a tiara and a band necklet of diamonds. Another new-comer to her place in the Upper House was the Marchioness of Cholmondeley. Dark and handsome, and attired in rose-pink velvet, she



Trying on new spring hats is a difficult task when they are as delightful and infinitely varied as those pictured above, which range from a wide shady hat fashioned of rows of black straw on fawn crêpe-de-Chine, to a tight-fitting skull cap of black straw and crimson roses. They must be sought in the salons of Debenham and Freebody.

made a picturesque figure in the block set aside for Peeresses of her rank.

The late Earl of Warwick had been little about in recent years. He was a man most lovable, gentle, chivalrous, kind, and very handsome. The Countess chose him as her husband in preference to a Royal Prince, who, however, remained as he had been, the then Lord Brooke's greatest friend, and was godfather to the present Earl of Warwick. A great sportsman, the late Earl was fond of fishing, and usually went over to Ireland to ply his rod on the Blackwater. At Warwick Castle he was the perfect host. His last years were spent in a bungalow-like house which he had built for himself in Devonshire, and his favourite recreation was playing bridge. His house is on the cliffs above Beer, where the Honiton lace for Queen Victoria's wedding dress was made. A. E. L.





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## TALKING MACHINE NOTES.

THE present year promises interesting developments for the gramophonist, if as much happens as has taken place in the twelve months now past. For in that period, by the quality of the recording and the courageous policy of reproducing really great works in complete form, the last lingering prejudices against the gramophone as a musical instrument have been swept away. The victory is indeed complete, and the panicky prophecies of a year ago—that wireless would supersede and altogether annihilate the gramophone as a means of home entertainment—have proved very wide of the mark.

It is hard to say in what direction further improvements in gramophone manufacture will be manifest, for a retrospect of the more recent "discoveries" does not reveal more than steady progress. I do not think that the gramophone in its present form is capable of much improvement. Rather, I am of the opinion that the next stage will see something quite different from that to which we have become accustomed, and the time seems ripe for such a discovery. Well, 1924, you are young yet, and have plenty of time before you. See if you can get busy and give me something really exciting to put in these notes!

## JANUARY RECORDS.

After the rush to get alluring issues out for the Christmas trade there is usually a lull, but this year the principal companies offer plenty that is of a very high standard in their January bulletins.

## "HIS MASTER'S VOICE."

Of this list I give the palm without hesitation to Harold Samuel's wonderful records of Bach's Chromatic Fantasia and Fugue. Samuel is, I suppose, our finest player of Bach; his technique is perfect and his understanding of the music of Bach is complete. The work in question is far too difficult of performance by any but the most advanced pianists, and most of these give one the impression of heavy labour and ruffled hair. Harold Samuel has so mastered the technical side that he leaves about ninety-five per cent. of his energies free for pure interpretation. The result you have in these two double-sided discs, which are sheer delight to those who know their Bach, and are a pleasant surprise to the average music-lover, to whom the mention of his name conjures up visions of the "collection" item of dinner-hour organ recitals. It is to be hoped most sincerely

that these records are the first of a long line of masterly Bach recordings. Elgar's "In the South" Overture, which is some twenty years old, fills two double-sided records. It is a lovely work, and the rich orchestration comes through exceedingly well. It is played by the Royal Albert Hall Orchestra, and



A GREAT SINGER FROM THE STATES (FAMOUS HERE THROUGH THE GRAMOPHONE) TO VISIT ENGLAND: MME. AMELITA GALLI-CURCI, WITH HER HUSBAND (HOMER SAMUEL).

Mme. Galli-Curci, the great coloratura singer, will be heard in England next autumn, her first concert being arranged for October 12 at the Albert Hall. Her popularity in this country has been built up by her wonderful gramophone records. So great is the demand that it is anticipated that all seats for her first concert will be sold by June 1. She is to receive £20,000 for a six weeks' tour of the British Isles, but in America her fee is said to be from £1000 to £1500 a night. She was born in Milan, of Spanish-Italian parentage, and was "discovered" by Signor Mascagni. Her first triumph was in 1916 with the Chicago Opera Company.—[Photograph by Bains News Service N.Y.]

conducted by the composer. A selection, rather less scrappy than is usual with selections, of Delius's "Hassan" music is very interesting, being far above the average incidental music in quality, and well worth the preservation that the gramophone alone can ensure. Of the vocal records, I was most taken by four Elizabethan love songs—"The Peaceful Western Wind" (Campion), "What Thing is Love?" (Bartlet), "Weep You No More, Sad Fountains" (Dowland), and "Whither Runneth My Sweetheart?" (Bartlet)—arranged by F. Keel, and most charmingly sung by Sarah Fischer to a string quartet accompaniment. Ben Davies is heard after a very long interval in Schumann's "A Spring Night," and "I Attempt from Love's Sickness to Fly," from Purcell's "The Indian Queen," both of which suit him admirably. George Baker's robust baritone seems far too heavy for Quilter's "Three Shakespeare Songs." The late Gervase Elwes made these his own, and set a standard from which no deviation is permissible; but I thought that Sydney Coltham had given us his best yet in the recitative and air, "What Joyous Airs," from Debussy's "L'Enfant Prodigue." Will Mr. Coltham kindly oblige with some more of a similar type? Mention must be made of some new numbers by the Co-Optimists, of which Stanley Holloway's "Pirate Song," with its imitations of Jack Hulbert and Nora Bayes, is the gem.

## "COLUMBIA."

Maurice Ravel has conducted his septet for harp, flute, clarinet, and strings. It is an earlier work, and easily comprehensible. The recording is very good, and these two double-sided discs are a useful addition to the rapidly growing "Columbia" collection of modern works. The "Peer Gynt" Suite and "Solvieg's Song" are played adequately by the New Queen's Hall Orchestra; the now popular "Siegfried's Death March" from "Götterdämmerung" is excellently rendered by the Halle Orchestra, under Hamilton Harty. The New Queen's Hall Orchestra and Sir Henry J. Wood contribute the Bach Gavotte in E for Strings, and the Beethoven Rondino for Wind Instruments, both very pleasant records. The most important of the vocal items is an air from Giordano's opera, "Andrea Chenier," sung by Ulysses Lappas.

Several correspondents have written asking where they can obtain the music of William Byrd mentioned in my last notes. The publishers are Messrs. Stainer and Bell, Ltd., 58, Berners Street, London, W.1. STYLUS.



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## Fashions and Fancies.

### Spring Hats and Their Varied Designs.

This year Dame Fashion has introduced many quaint and attractive whims in the fascinating millinery destined for the spring. The cloche will retire for a well-earned rest, giving place to a diversity of shapes each more seductive than the last. The models pictured on page 156, hail from Debenham and Freebody, Wigmore Street, W., and are striking illustrations of the new modes ordained by Paris. The amusing shape on the stand resembling the sun hats worn by the workers in the Japanese rice fields, and the high-crowned one reminiscent of a delightful Directoire bonnet, are the predominant styles for larger hats, not forgetting the innovation of a floating scarf of georgette descending from the crown of a sailor-like shape for sunny days. The small hat has, of course, become an indispensable item of the wardrobe at any season, and the new variations are even more diminutive than the vanishing cloche. Some are inspired by the tight-fitting skull cap of olden days, the result being decidedly effective when it is expressed in black pedal straw with a wide band of pink roses stretching right across the crown.



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### Everything for the Week-End.

Now that the days are becoming noticeably longer, preparations for many deferred projects relating to week-end visits and country rambles must be seriously considered. Sketched on this page are some exceedingly useful and compact travelling accessories which can be obtained from Mappin and Webb's, 158, Oxford Street, W.; 2, Queen Victoria Street, E.C.; and 172, Regent Street, W. The refreshment case, conveniently flat in shape and taking up a very small space, contains a nickel receptacle for sandwiches, two glasses, a flask, and a bottle of Perrier Water—£5 5s. is the sum required for its purchase, and it is made in real hide, which is practically everlasting. The man's pigskin dressing-case on the right is specially designed to remain open on the dressing-table if desired. The fittings are of ebony and nickel, and include many useful accessories, not forgetting a corkscrew, stud-case, and manicure outfit. Another welcome possession, both practical and ornamental, is a motor bag in morocco leather, containing everything that is necessary to minister to a woman's comfort when travelling. Scent-flasks, a powder-bowl, brushes, mirror, etc., are all assembled in a conveniently small space, and the fittings are made of silver-gilt and the finest English cut glass.

### Good Health by Physical Exercises.

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## RADIO NOTES.

IF a census could be taken of the items which appeal most strongly at the present time to the general broadcast public, opera, we believe, would stand first on the list, with the Savoy Dance Bands as a good second, followed by other excellent items provided by the British Broadcasting Company. There are, however, one or two items which apparently are not so favoured by the majority of listeners, judging by the "howling" which prevails when certain "Talks" are broadcast. Directly either of these regular features commences, its unpopularity is indicated by numerous howls and squeals caused by oscillation of valve receiving sets as the result of attempts by inexperienced operators to tune in other stations. Whilst howling is to be condemned, there is, at the same time, some excuse for those who desire to use their receivers for more acceptable entertainment than is provided by that kind of talk which is interspersed with advertisements, and another kind of talk on a very interesting subject, which, however, cannot be understood in parts by reason of bad delivery—chiefly due to the jumbling together of words and dropping of the voice at the end of sentences. Well over a million people listen to broadcasts every night in Great Britain, and they expect to understand clearly what they are being told. They must not be left wondering what any statement was intended to mean, or confused by a jumble of words strung together by too rapid utterance. They must understand, by listening to what is being said, just as clearly as they would understand by reading a well-printed journal, otherwise talks by broadcast fail to serve their purpose.

Those of our readers who may suffer during reception from interference caused by ships' Morse code will be interested in particulars of a simple apparatus for eliminating or rendering negligible the

unwanted sounds. The device, known as a "wave trap," consists of a coil of thirty turns of wire, and an efficient variable condenser having twenty-three plates. These items may be bought complete at any radio shop, or may be constructed from component parts. The coil is made easily by winding thirty turns of No. 24 gauge enamelled copper wire around

terminals of the wave trap and of the receiving set should be wired together—A to A and E to E. Aerial and earth leads should be connected to the wave-trap terminals. During periods of interference the receiving set proper should be left set to the usual broadcast tuning position, and then the condenser dial of the wave-trap should be turned slowly until the foreign sounds fade out or become negligible. If the broadcast has faded during this operation, alter the tuning of the receiving set slightly one way or the other until music or speech is heard at sufficient strength without interference.

An attractive catalogue of wireless apparatus has been received from Burndept, Ltd. Before regular broadcasting commenced, wireless amateurs used to enjoy the excellent radio telephony tests of music and speech transmitted from Mr. W. W. Burnham's experimental station, "2FQ," at Blackheath. These experiments were made chiefly for testing out the best methods for receiving radio telephony, and the knowledge acquired thus has since been applied in the construction of the excellent apparatus for which the firm of Burndept is now famous. Their "Ethophone IV," is a most efficient broadcast receiver, capable of receiving all British broadcasting stations. Local broadcasts may be received by the use of this instrument with only a wire connected to the nearest water or gas pipe, an aerial being unnecessary. At a distance of ten miles or so from "2LO" a pair of headphones hung over the frame of a picture, with one of the 'phone leads connected to the aerial terminal, will act as aerial for the reproduction of broadcasts by loud speaker. The catalogue, which may be obtained post free from Burndept, Ltd., Aldine House, Bedford Street, London—mentioning the *Illustrated London News*—contains full particulars and illustrations of all kinds of wireless receiving and transmitting apparatus of interest to broadcast listeners and experimenters.

W. H. S.



"POOSIE NANCIE'S INN," WHENCE A "BURNS NIGHT" PROGRAMME WAS BROADCAST.

It was arranged to celebrate "Burns Night" on January 25 by a concert at "Popsie Nancie's Inn," the scene of "The Jolly Beggars," at Mauchline, Ayrshire. Recitations and songs in the Ayrshire dialect were relayed from the Inn and transmitted simultaneously from Glasgow, London, and other broadcasting stations.

Photograph supplied by Sport and General.

a cardboard or ebonite tube 3 in. in diameter and about 2½ in. long. The finished coil with the condenser may be mounted on a small sheet of ebonite fitted with two terminals marked "A" and "E," or "Aerial" and "Earth," respectively. One end of the coil is joined to the Aerial terminal, and the other end to one of the condenser terminals. From the other condenser terminal a wire should be joined to the earth terminal. The "Aerial" and "Earth"

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## THE CHRONICLE OF THE CAR.

Road Racing in England. Speaking at the annual dinner of the Essex Motor Club recently, Commander Armstrong, the secretary of the R.A.C., said that the Club was quite in favour of road racing on English roads, if it were



A HANDSOME LANCHESTER CAR: A 40-H.P. SIX-CYLINDER SEVEN-SEAT THREE-QUARTER LANDAULETTE.

practicable. He pointed out, however, that in the present state of legislation it is impossible to race here without the sanction of an express Act of Parliament, similar to that obtained when the Gordon-Bennett Race was decided in Ireland in 1903. To obtain such an Act is a costly process, and there is no warrant that, after all the expense has been incurred, Parliament will pass the Bill. Therefore, until the speed-limit as such has been abolished, there is very little hope of our seeing such a race as the Grand Prix decided on the roads of England.

I think the proposition as it stands can be agreed. It would be silly to spend thousands of pounds in promoting a Bill for securing sanction, only to have it rejected by either House, more especially as I have an idea that, if the R.A.C. thought it would pass, the money would be found. That being so, we can definitely make up our minds that, if we want to see road racing, we must go to France or Italy

for the sport. There is, however, a point which is worth thinking about in this connection. Everybody concerned with the motoring movement is agreed that road racing is a good advertisement for the industry, and for automobilism in general. I have said everybody, though it might possibly be more correct to say, the great majority. The point is this, that we have no warrant for the belief that any new Motor Car Act which the Government of the day may pass will abolish the speed-limit. If the limit is extended to, say, thirty miles an hour, obviously we shall be handicapped just as we are now in the matter of racing. In view, therefore, of the possibility of new legislation, would it not be well for the R.A.C. to consider bringing influence to bear to get a clause inserted in the Act enabling road racing to take place on suitable circuits with the consent of the local authorities? It would be quite a simple clause, and the rights and conveniences of everybody would thus be safeguarded.

#### An Economy Point.

In what one may call the old days of motoring, every car-owner was by way of being an expert. He had to be, else he would never have kept his car on the road. Nowadays there is really no particular need for the motorist to know more than a few elementary points, because the modern car is so completely dependable that nothing but the most minor troubles are ever encountered. The only exception to this general rule is the absolute breakdown to which any mechanical entity is liable, and which can only be dealt with by a well-equipped workshop. Yet it is safe to say that probably not more

than ten per cent. of the cars in use are giving of their best. Take the matter of fuel-consumption as a case in point. I come across cases of almost wild divergence in the consumption of cars of identical make, for which there seems to be no apparent reason. Other cases clearly demonstrate that there is something wrong initially either with the general design or with the carburetter. I know one car, in which it is impossible to secure anything like economy. The fault there is with the design of the induction system, which I once heard described by a disgusted critic as being more like a basket of onions than an induction system. You can do nothing with that car, and there is only one known carburetter which will give anything like decent results. I know of others in which engine design is beyond reproach, but in which the carburetter is at fault. I have myself by a change of carburetter improved consumption in such a car by nearly 70 per cent., without losing anything in performance. W. W.



EX-PRESIDENT WILSON, WITH HIS WIFE AND DAUGHTER, IN THE ROLLS-ROYCE PRESENTED TO HIM ON HIS BIRTHDAY: A SURPRISE GIFT. This photograph shows Dr. Woodrow Wilson, ex-President of the United States, in his 40-50-h.p. Rolls-Royce open touring car of the latest type—a gift from his friends on the occasion of his sixty-seventh birthday. The choice of car is a gratifying compliment to British design and engineering. It was a happy surprise for the veteran statesman when he came out of his house to take his morning ride, and found this handsome gift awaiting him. Dr. Wilson is accompanied by his wife and daughter, and is on the point of starting out on a ride from his home in Washington.



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Photograph by Courtesy of Mr. Arthur Abplanalp.

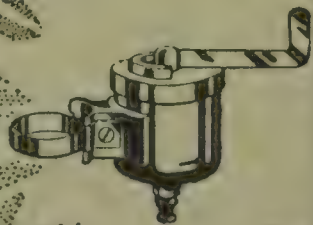
aspirant to good health and an improved figure does the exercise in the easiest manner possible—whilst lying down with a soft cushion below the back and a small pillow to support the head. The combination of movements exercises every part of the body simultaneously: the muscles of the legs, hips, loin, pelvis, and abdomen are, it is claimed, put into

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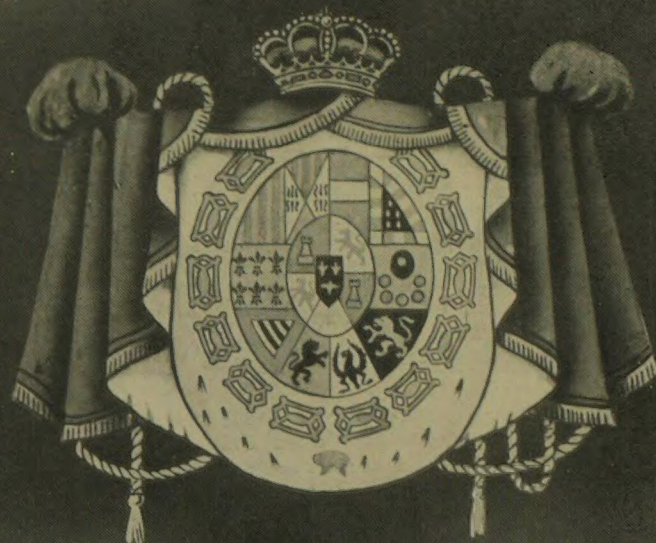
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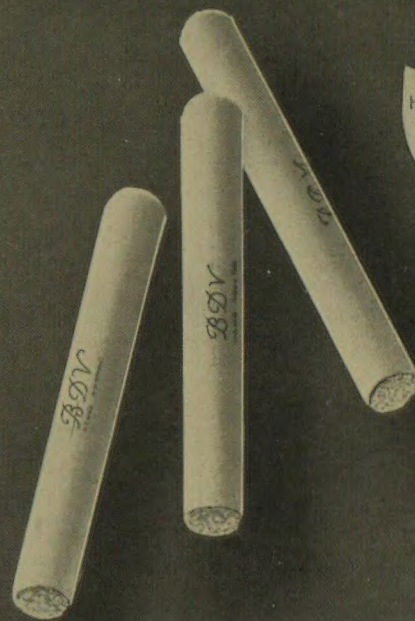


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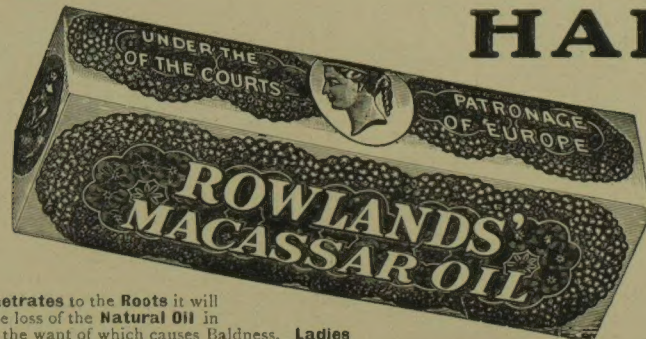
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## THE WORLD OF SCIENCE.

(Continued from Page 138.)

the inner wall of the face in the skull—lodges three very delicate scrolls of bone, known as the "turbinal bones." Two of these are plainly visible in the photograph; the third is too high up, and concealed from view. During life the whole of these bony areas is covered with a very delicate mucous membrane, richly supplied with blood-vessels and nerves. The mucous membrane itself is thickly beset with excessively minute, thread-like structures, known as "cilia," which, during life, are in constant motion, displaying a wave-like, rhythmical sway, like a field of wheat bent by the wind; while the whole surface is kept constantly moist by the secretions of special glands. The nerves of smell escape from the brain-case through a number of minute holes on either side of the small triangular sieve-plate, which can be seen projecting into the brain-case. In escaping through this "sieve," the nerves spread themselves over this mucous membrane and its network of blood-vessels, ready to pick out the various odours drawn into the nasal chamber by the act of breathing, or "sniffing."

The absolutely essential portion of this complex of branching nerves is confined to quite a small area in the uppermost walls of the chamber; but the nerves of the lower portions of the chamber are ancillary to this restricted area, and they are also charged with collecting other information. In man, these "turbinal" bones and the median bony and cartilaginous areas are comparatively simple. This much will be realised when the section of the skull of a dog (Figs. 2 and 3) is examined. In the right-hand figure, the bony plate forming the median partition of the

nose conceals the turbinals answering to those of the human skull; but in the opposite figure, which shows the other section of the same skull, the chamber lying on the outer side of this partition is exposed, displaying two distinct systems of "turbinals," a posterior, answering to those of the human skull, and an anterior, excessively complex in the matter of its convolutions. This anterior system is not represented in man. Contrast these two with the nasal cavity of a mouse (Fig. 4). The differences are striking. But it is at present impossible to correlate exactly these differences with the varying degrees of sensitiveness to scents which these three types display.

Whatever group of mammals we examine in this connection—whether the primitive Echidna, the kangaroos, rodents, or insectivores; the ungulates, such as the ox, or the horse; the carnivores, such as the dog, the cat, or the seal—we shall find that each group has a characteristic type, differing each from the other. That taste and smell are near akin we know from our own experience. For myself, I can often intensify my sense of smell by calling taste to my aid. Let anyone draw the scent of a rose into the mouth by way of test.

This fact, that taste may act, so to speak, as the left hand of smell, is perhaps the explanation of the fact that in the toothed whales there are no "turbinal" bones, because there is no olfactory organ in the whale-bone whales, but the merest vestiges of an olfactory organ remain. But it may be that the toothed whales possess a very acute sense of taste. Only on this assumption can one account for the fact that certain dolphins, which are totally blind, are able to catch swiftly-moving prey such as large fish. They locate the oncoming shoal by taste,

instead of by smell. This train of thought was set in motion by the mouse which so disturbed my peace the other night. It is worth following up.

## LA FESTA TENNIS CLUB, MONTE CARLO.

THE steady increase among tennis enthusiasts along the Riviera, and particularly at Monte Carlo, has led the International Sporting Club to open up fresh courts in order to fulfil the requirements of the moment. The old stand in the Condamine district, where hitherto motor-boats were housed, has lent itself admirably for this purpose, and six splendid new courts have been constructed there. Since these courts are an offshoot of "La Festa," only members of this club are admitted, and application for membership should be made to the secretary, who will gladly supply all details. Subscriptions are—One month, 100 frs.—"Temporary Membership." Three months, 200 frs.—"Temporary Membership." Twelve months, 300 frs.—"Permanent Membership."

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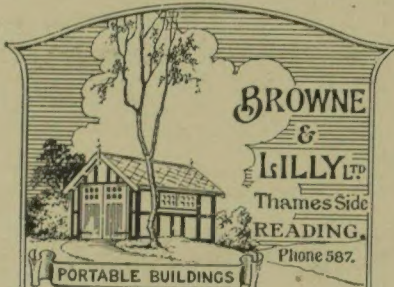
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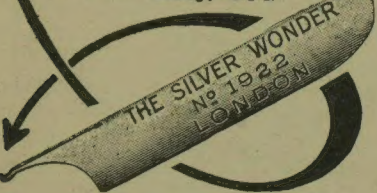
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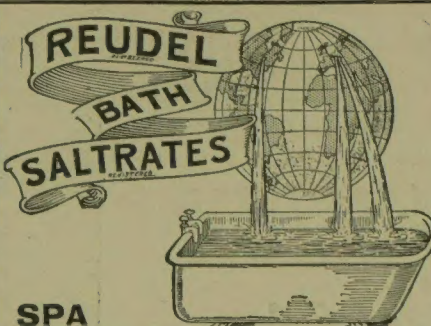
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Sir Harry Lauder, the world-famous actor, wrote:—

"Hearing your Reudel Bath Saltrates mentioned as being a likely comfort for the boys in the trenches, and knowing from personal experience that it is excellent, I have sent out several packages, which have been much appreciated."



[Photo: Hana.]

Miss Maicia Scott, famous Music Hall artiste, writes:—

"I should advise all who dance much — and who does not nowadays? — to soak the feet daily in a bath to which a small quantity of Reudel Bath Saltrates has been added. They will then never know what it means to have tired, aching feet."



[Photo: Dobson.]

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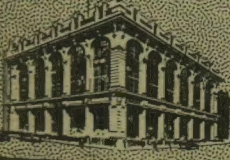
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